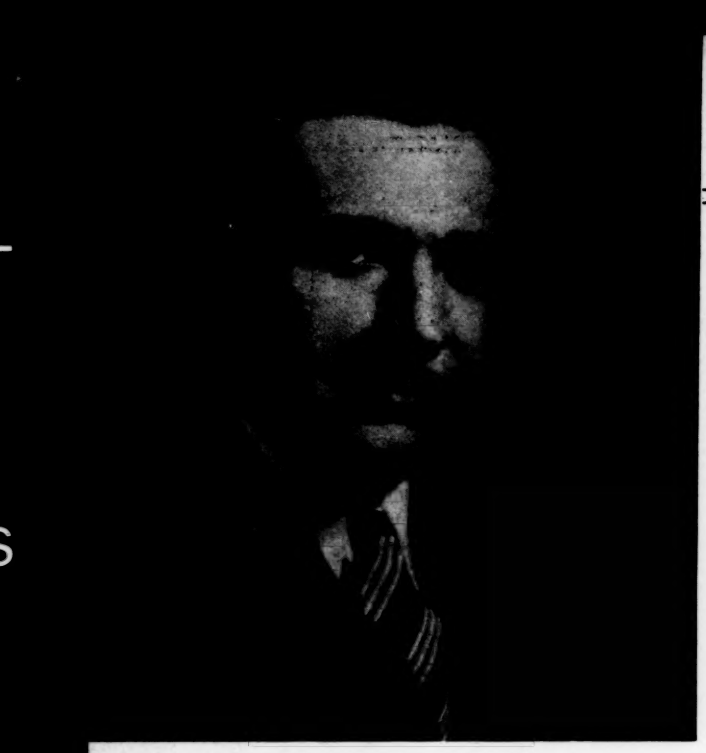
THE AMERICAN DANCER



Jack Manning's

Annual Summer TAP COURSE

is now *In Full Swing!*

ENTER ANY MONDAY June 21 to August 20

Teachers Are Coming from All Four Corners of the Country

to get new material that will pay them handsome profits next winter. All this Spring Jack Manning has been busy originating new dances; for the Summer Course. The result is clever new tap routines* and smart, scintillating novelties that you can depend upon to be the hits of next year's show.

Remember, next year's dances are created this summer, and the teacher who takes Jack Manning's tap course NOW will have material that is months ahead of the current trends, taught in a way that is as inspiring as it is practical.

In the Cool Colonial Room

PARK CENTRAL HOTEL, NEW YORK

This Hotel Has One of the Finest Swimming Pools In the City

ALL NEW MATERIAL

A series of two-week courses with

3 CLASSES DAILY
- Beginner's Tap—11 a. m.
- Intermediate Tap and Musical Comedy—12 m.
- Advanced Tap—1 p. m.

The classes can be started on any Monday as each week's work will be complete

30 Hours $45

Complete descriptions furnished without extra cost

For further details write:

JACK MANNING

Box 10, THE AMERICAN DANCER, 250 West 57th Street New York City

* "Routines by Jack Manning" means to tap dancing what "Sterling" means to silver!

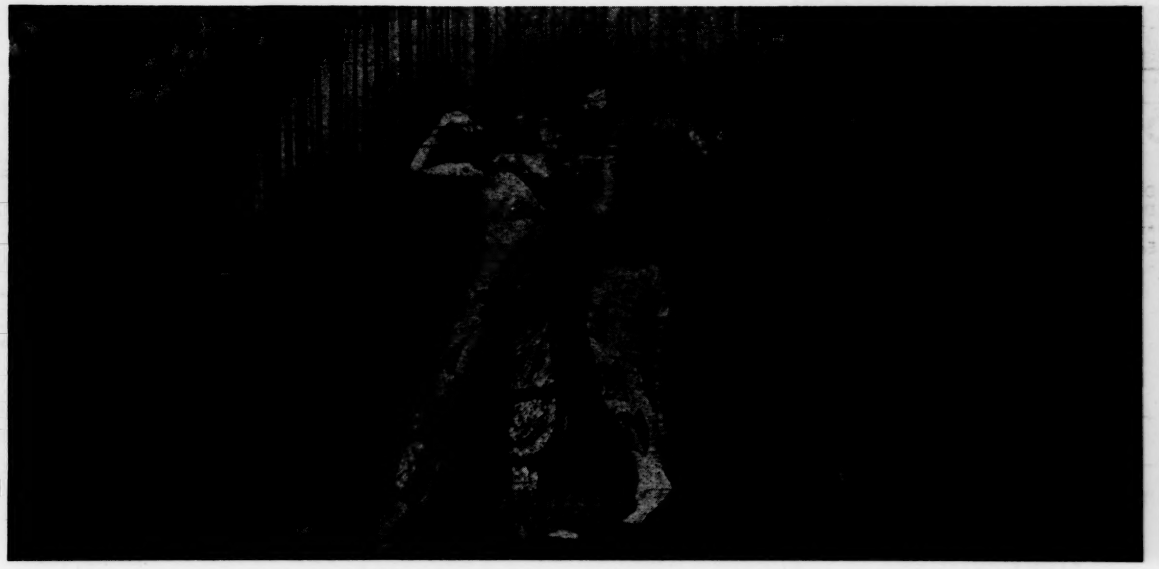


Photo-montage of the world's largest and most completely equipped stage, showing the "Curtain that transforms its drapery" before your eyes, a Dazian shared patented feature—a gossamer group of the ballet, and a feature number, with "fabrics by Dazian's."

"Catching the Crowds with Costumes"

That's the goal of all producers — with the sophisticated Show World or with talented amateurs. Emphasize personalities with garments whose lines, color and texture grasp the glamor that gives the final fillip to pictured rhythm. That's why Dazian's Costume designs and Dazian's fabrics go hand-in-hand to assure a *greater measure* of approval by the audience.

• Going to Washington?

Don't fail to register at the Dazian booth for next season's Costume Design Service and examine the showing of our

COSTUME DESIGNS
BASIC PATTERNS
FABRIC SAMPLES

free!

- - with a bow to the Teachers of Dancing

Dazian's acknowledge with pleasure the host of letters which Teachers of Dancing have kindly sent in praise of Dazian's help with Basic Patterns, the exceptional Costume Design Service, and the de luxe Golden Book of Fabric Samples. Teachers KNOW the value of competent help, the inspiration afforded by correct costumes, and appreciate real dollar value. *Their* discrimination has provided finer recitals; and, we believe, increased prosperity . . . we hope each year to add to the number who "like to deal with Dazian's."

DAZIAN'S, INC.

142 West 44th Street **New York, N. Y.**

The house of **COSTUME FABRICS**

With branches at **Los Angeles** 731 South Hope St. **Chicago** 203 N. Wabash Ave. **Boston** 80 Boylston St.

PROMINENT DANCE STUDIOS

NEW YORK

DONALD SAWYER
DANCE STUDIO

Discriminating teachers everywhere are taking DONALD SAWYER'S saleable material . . . available all summer.

Each department is headed by a teacher who is a specialist in his type of dancing.

BALLROOM
MR. SAWYER & STAFF

BALLET
STEPHANIE KOVAK

TAP
SINCLAIR

MODERN
DON BEGENAU

BALLROOM INSTRUCTION BY MAIL
SAMPLE CHART FREE

DONALD SAWYER will be a faculty member this summer of
Dancing Masters of America
Dancing Teachers Business Association
Dancing Teachers' Club of Boston
Dancing Teachers' Club of Conn.
(Repeat engagement 1937)
"THE REASON IS OBVIOUS"

637 Madison Ave., New York Tel. PL. 3-8639

THE SCHOOL OF AMERICAN BALLET

Will Close for Summer Vacation on JUNE 27, 1937

and Reopen for the New Term on AUGUST 30, 1937

VLADIMIR DIMITRIEW, Director

During vacation, information will be given and registrations accepted from 10 a.m. to 12 noon daily, except Saturdays and Sundays.

Send for new brochure

637 Madison Avenue, N. Y. C. Wickersham 2-7667

HUAPALA
HAWAIIAN DANCES
Special Summer Course
July 5 — August 20
39 West 67th St. Su. 7-2011 N. Y. C.

MIKHAIL
MORDKIN
STUDIO OF THE DANCE and MIMO DRAMA
Continuous Summer Classes
Studio 819 Carnegie Hall
CO 5-6625 New York City

PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

In the May issue of THE AMERICAN DANCER I was surprised to find a letter of objection to the free dance lessons given with Fleischmann's yeast, as I had only the day before run across one of these circulars and felt like shouting from the housetops "Hats off to Arthur Murray." I felt that he had not only done something for Standard Brands and himself, but for every dancing teacher in the country.

The following is my view of the situation: Standard Brands is a well-known, reliable firm. The linking of dancing with a health product is a combination that will arouse dance interest in millions of people who never thought of dancing before.

No method of advertising or publicity will bring every prospect it has interested to its own doors alone. The majority of these newly interested millions will, without a doubt, increase the business of Standard Brands and Mr. Murray and the rest will branch out and reach other dance teachers and enterprises who have not paid one penny for the extra business received.

There always were text books, thousands of them, for any vocation you wish to take up. A few may succeed with the text book alone, but the majority will need, in addition, a good teacher and practical experience.

Competition, good or bad, is a business builder, makes a better product, and in the dance field, better teachers. I could illustrate hundreds of examples to prove my point, if time and space permitted, but as it is I will refer to the example we had in the May issue of THE AMERICAN DANCER.

New dance magazines have been making their appearance, and what did the publishers of THE AMERICAN DANCER do? They did not

HAZEL KRANZ
CONCERT DANCING
for
ADULTS, TEACHERS, CHILDREN
and
BODY BUILDING CLASSES
54 West 74th Street SU 7-0692

ANN FALK GEORGE SCHECK
PSYCHOLOGY IN TAP
Summer Material Courses for Teachers
Acrobatic — Tap — Toe — Novelties
165 West 47th St. LO 5-7567

ADOLPH BLOME
SCHOOL OF THE BALLET
TEACHERS, when in New York, consult me concerning easy attractive material
BALLET — CHARACTER — TAP
Sunday work for out-of-towners.
1697 Broadway CO 5-9686

NEW YORK

Chalif
Study the Dance with the Masters

LOUIS H. CHALIF—Ballet, Character and National
BILLY NEWSOME—Tap and Musical Comedy
V. SWOBODA—Classical Ballet and Toe
FRANCES L. CHALIF—Ballroom and Baby Dances
MADAME YURIEVA—Toe and Classical Adagio
PACO CANSINO—Spanish Dancing and Castanets
JOHNNY PLAZA—Limbering, Acrobatics, Adagio
DON OSCAR BECQUE—Modern Dance

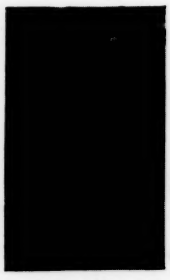
SPECIAL
New Dances at Summer Session
June 7th to August 13th

5 Chalif Text Books and Music Books.
Chalif Dances for all Grades
School and mail order catalogues sent on request.

LOUIS H. CHALIF
113 West 57th Street New York, New York

DE REVUELTA

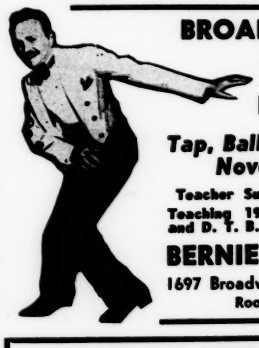
Exclusive but not Expensive
*
Teachers Training and Professional Classes Daily



TEACHES
RUMBA
TANGO
WALTZ
FOXTROT
TAP
POLKA
SPANISH
CASTANETS
EXHIBITION
BALLET
JIU JITSU

Open 11 to 11

133-135 East 61st Street (between Park-Lexington)
Ballroom and Studios rented for entertainments



BROADWAY'S LATEST DANCES
Tap, Ballroom and Novelties
Teacher Summer Course
Teaching 1937 D. M. A. and D. T. B. A. Convention
BERNIE SAGER
1697 Broadway, N. Y. C.
Room 606

LAWRENCE HOSTETLER
Author of
THE ART OF SOCIAL DANCING
NEW DANCE MATERIAL
FOX TROT TANGO RUMBA WALTZ
EXHIBITION BALLROOM
For Appointment Write or Call
43 West 52nd St. PLaza 3-0590

Vol. X, No. 9 THE AMERICAN DANCER JULY, 1937

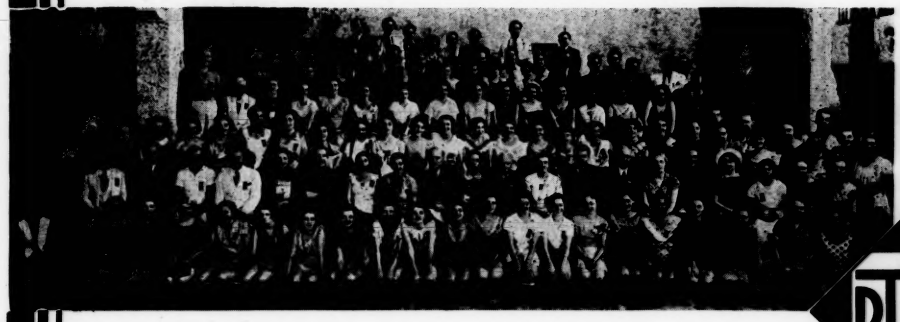
PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered.

Copyright 1937, by The American Dancer Magazine Publishing Co., Ltd. Ruth Eleanor Howard, President; F. T. Anderson, Treasurer. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned.

Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

"Enough material for an entire recital!"

—so said these teachers of our last year's ONE-day session . . .



DTBA

Now— THINK WHAT THIS YEAR'S FIVE-DAY SESSION WILL MEAN TO YOU!

Considered from every angle, the D. T. B. A.'s 1937 Five-Day Session will be everything you could expect of America's third largest and fastest growing dancing teachers club . . . a faculty of outstanding New York teachers will present new and saleable material . . . a group of successful business men will tell you *how* that material can be sold . . . there will be classes in make-up . . . a banquet and entertainment . . . and all this will take place in the beautiful air-conditioned Florentine Ballroom of the Park Central Hotel, where comfort is assured regardless of outside temperature. And then, after a hard day's work, a cool and refreshing dip in the huge swimming pool is really something to look forward to, as well as the hospitality and congeniality of the D. T. B. A. and its members. Truly, nothing has been left undone to make your visit with us both profitable and enjoyable.

And may we repeat once more the names of our faculty: Constantin Kobeleff, ballet; Adolph Blome, character; Nadia Gueral, baby dances; Fe Alf, modern; Asya Kaz and Thalia Zanou, Spanish; Frances Cole, line work; Karl Peters, acrobatic; Bernie Sager, tap and ballroom; Edward Sinclair and Bill Pillich, tap; Donald Sawyer, exhibition and rumba; Robert Heftner and Don LeBlanc, ballroom. For business lectures we have Percy H. Whiting of the Dale Carnegie Institute; Horace H. Nahm of the Hooven Letter Co., and M. C. Diedrich, who heads his own advertising agency.

35 HOURS Everything Included **$35**

Monday to Friday, July 19 to 23.
Hotel Park Central, New York City.
Beginning promptly at 9:30 a.m.

Special Registration Period, Sunday, July 18, 2 to 6 P.M.

For further information write or call:

DANCING TEACHERS BUSINESS ASSOCIATION

113 WEST 57 STREET - TEL. CIRCLE 7-1979 - NEW YORK, N.Y.

FRED
LE QUORNE
Studios of Dancing
1658 Broadway at 51st
New York City
Presents his annual
SUMMER
TEACHERS'
COURSE
July 5th to July 16th incl.
same course repeated
July 19th to July 30th
OUTSTANDING FACULTY
FRED LE QUORNE
Exhibition Dances
Viennese Waltz, Modern Tango,
Astaire Foxtrot, Bolero (group)

(Mr. Le Quorne has been engaged to teach exhibition work for the Dancing Masters of America)

THOMAS RILEY
Ballroom Dances
EDDIE MACK
Adults' Tap
LA SYLPHE
Ballet
Oriental group — toe
Ballet—Eccentric Jazz
Toe Solo
H. AMDUR
Modern (commercial)
Mixed Group Ensemble
Girl Group, Solo
MISS OLIVE
Tap (for children)

TIME SCHEDULE

Ballet	10-11
Tap	11-12
Exhibition	12-1
Modern	2-3
Ballroom	3-4
Tap	4-5
Exhibition	5-6

5 Hrs. Exhibition (1 wk) $15
5 Hrs. any other subject (1 wk) $10
Advance Registration Advisable
60 dances by mail—Exhibitions, Ballet, Tap, Ballroom for Adults and Children. Send for complete list, D5.
Write for "Le Quorne News." It's gratis. Interesting doings of the dance world in pithy paragraphs.

Prominent Dance Studios

• PRO and CON . . .

sit down and cry. They started to study how they could improve on that already excellent magazine, how they could give the public a better product. The answer is in the May issue, a full page of German peasant costumes, a very interesting feature for any dancing teacher or dancer to keep for reference—hence, a better product.

Some will say we are not discussing business, that we are discussing a profession which should be run with professional ethics. Very well, call it what you will, it still needs the application of the same sound business principles in order to succeed.

The big names of tomorrow will depend largely on the amount of time and money spent on self-improvement, for the delivery of a better product to compete with the modern business of today.

All should extend gratitude and respect to the leaders who help show the way to success. I still say, "Hats off to Mr. Murray!"

Gertrude Blanck, Schenectady, N. Y.

Gentlemen:

In the May issue of THE AMERICAN DANCER I note the letter of Emmett A. Davis in regard to the free dancing lessons offered by Arthur Murray through Standard Brands, Inc., for eating some 90 odd cakes of yeast. I believe this is the worst violation of fair competition by a large company not interested in any shape or form in dancing. . . . It is utterly ridiculous to offer such material to the lay person who has no knowledge of dancing, music or the mechanics of the body and give them the impression that they can even become professionals from such type of study.

It is my opinion that the dancing associations should cooperate in eliminating this sort of thing and also in some way do something about the price-cutting teachers who make outlandish offers at ridiculously low prices and can offer nothing to the pupil but an exorbitantly low price as they are not equipped to

Alviene MASTER SCHOOL OF THE Theatre
(43rd year) Courses in Acting, Teaching, Directing, Personal Development and Culture.
DRAMA, SPEECH, VOCAL, DANCE, MUSICAL COMEDY
Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer, etc.
Dramatic Stock 3-in-1 Course—Stage, Screen, Radio.
A technical foundation plus professional stock theatre training.
Students appear (while learning) in full length plays, a week in each.
Musical Stock 3-in-1 Course—Dancing, Vocal, Musical Comedy, Acting, etc.
Faculty of forty instructors.
For Catalog write Sec'y Dana, 66 W. 85 St., N. Y. C.
Telephone SUsquehanna 7-1510

MIRIAM
MARMEIN
SUMMER COURSES IN NEW YORK AND OUTDOOR THEATRE, MANOMET, MASS.
New Repertoire for Children
Teachers and Professionals
Ballet . . . Plasto-Rhythmics . . . Pantomime
Folder Upon Request
316 W. 75th St., New York City SU 7-3721

Carlos Studios
Sunday, July 18th, from 11A.M. to 4 P.M.
EXCLUSIVE MATERIAL
CARLOS
will present
THE 'GAUCHO'—A Spanish Tap novelty
A PERSONALITY TAP for professional pupils
A NOVELTY TAP DANCE
CONSTANTIN KOBELEFF
will present
BALLET TECHNIQUE and BALLET ROUTINES
MISS FRANCES COLE
will present
MODERNE CINDERELLA—A novelty for children, including Ballet, Tap and Comedy
ENROLL NOW (No two teachers from the same community will be accepted)
1697 Broadway Circle 7-2675
NEW YORK CITY

JOHNNY
MATTISON
TEACHERS MATERIAL
ALL SUMMER
Selected to teach at the Lucille Stoddart Dance Congress
Hotel Plymouth 145 W. 45th St.
143 W. 49th St. New York City
Phone—Circle 7-8100

TEACHERS' MATERIAL
Social and Exhibition Ballroom
By MR. and Mrs. BASSOE
Experienced Professionals
BASSOES
CONTINUOUS COURSE
Demonstrations Free
also
DANCE ROUTINES
by mail $1.00 each
TAP by William Pillich
BALLROOM by
Mr. and Mrs. Bassoe
with Diagrammatic Instruction
Bassoe's Dance Studios, 66 Fifth Ave., N. Y. C.

Miss ALMA
Ballroom Dancing Specialist
7 ½ HOUR PRIVATE LESSONS $10
1698 BROADWAY, N.Y.
Cor. 53rd St. Circle 7-7569

Evelyn *Sonia*
HUBBELL-SEROVA
MME. SONIA SEROVA KARL W. PETERS JACK DAYTON EVELYN HUBBELL
WATCH FOR ANNOUNCEMENT ON SUMMER NORMAL COURSE *In May Issue*
Write for Further Information — Dept. "C"
113 West 57th St., N. Y. C. (Steinway Hall) Circle 7-6437

A Corner of the Spacious Studio

How to Routine Your Own

WHEN

you feel that creative urge to be ORIGINAL, come to a Studio of spacious charm and beauty in an IDEAL LOCATION, with every comfort, including showers.

WHERE

professional Dancers and Teachers gather to perfect their routines or learn the art of arranging dance material effectively for smart production. BALLET and TOE, MODERN, TAP, COMEDY, CHARACTER, CLASSICAL ADAGIO, EXHIBITION BALLROOM, MUSICAL COMEDY, EURYTHMICS are included in the well balanced, up-to-date SKETCHES used in the teaching of this UNIQUE METHOD.

IF . . .

you are interested in obtaining DANCES and ROUTINES of PERMANENT VALUE, with LIMITLESS POSSIBILITIES, at EXTREMELY REASONABLE RATES—(3 hrs. daily for 2 wks. (30 hrs.) for $25.00) REGISTER NOW. Classes with special material for teachers during July and August.

Member 1937 DMA Normal School Faculty

A. Lang System, Headquarters

ANNETTE VAN DYKE

SCHOOL OF THE DANCE

140 West 57th Street New York, N. Y. CI 7-3051

PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

teach even the simplest fundamentals of dancing.

Hoping this has not been too lengthy and also that within the very near future something may be done about these things, I am,

Very truly yours,

"Nebraska."

Gentlemen:

Regarding the controversy which seems to be raging around Arthur Murray and his connection with Standard Brands, Inc., by which a free booklet containing dance instruction is issued to purchasers of yeast cakes, I feel impelled to point out that in my opinion the more widespread the interest in dancing, the more any teacher should profit by it.

And, I cannot help but feel that almost any teacher who had an opportunity for the same sort of tie-up with a big firm offering widespread publicity, would take it eagerly.

New Yorker.

Dear Madam:

I am a teacher in a town of 50,000 population. For some time I have been trying to organize ballroom classes among the parents and older brothers and sisters of my students, but without any success at all. One of the "younger marrieds" heard a Fleishmann's Yeast broadcast and, apparently thinking that with Mr. Murray's book she could learn to dance well in the privacy of her own home,

Creo Studios

Studio for Sensational Stage Dancing

Incomparable for Grace, Poise and Development with

BALLET TECHNIQUE

Teachers' Summer Course

June — July — August

711 7th Ave. Third Floor. New York City

LOngacre 5-7705

6 TAP ROUTINES $5

All Types of Tap Dancing

Clear Accurate Descriptions

Home Study Tap Course

BILLY NEWSOME

113 West 57th Street New York, N. Y.

DON LE BLANC

SOCIAL and EXHIBITION BALLROOM

Faculty Member D.T.B.A. 1937

PROFESSIONAL ROUTINES

TEACHERS, when in New York consult me.

1697 Broadway, Suite 205 CO 5-9062

TAP TANGO with music

Sure-fire Number. By Mail $2.00

JULES STONE

1440 Broadway New York City

NEW YORK NEW YORK

RADIO'S dancing master!

THOMAS E. PARSON

Offers Dancing Teachers an Intensive Course in the Theory and Practice of Broadcasting the Radio Dancing Classes

ACTUAL BROADCASTING EXPERIENCE
MATERIAL FOR THREE COMPLETE BROADCASTS
THOROUGH TRAINING IN PROGRAM BUILDING, TIMING, PREPARATION OF DANCE CHARTS, SALES APPEAL AND GENERAL BROADCASTING TECHNIQUE

Thomas E. Parson has been on the air continuously for the past seven years with one, two, three and, at present, four programs weekly. And, believe it or not, he has not bought any of that time! The Radio Dancing Class is so interesting that such stations as WOR and WAAT have used it as a sustaining feature. There must be, there *is* a station in your territory that would be glad to have an experienced dancing teacher, trained and experienced in broadcasting, present a program as interesting to their listeners as the Radio Dancing Class is to Greater New York! And you can be the one to conduct that program—if you are prepared for the job.

During July and August, a complete and detailed course of study in the methods used in the presentation of his Radio Dancing Class will be offered *for the first time* by Mr. Parson to a limited number of live-wire teachers who reside *outside* the 300-mile radius of New York City.

WRITE TODAY, OR CALL IN PERSON FOR INFORMATION

THE *Radio* DANCING CLASSES

113 WEST 57th ST., Steinway Hall, NEW YORK

ANGEL CANSINO

ANNOUNCES

A Continuous Summer Material Course

Spanish Dances with Castanets

Conducted by

Angel Cansino and Susita

ENTER AT ANY TIME

NEW MATERIAL EACH WEEK

Write for Details

66 Fifth Avenue New York City

Modern—Ballet—Tap

All phases of the Dance for Stage, Screen and Education.

ALBERTINA RASCH

Studio — 113 W. 57th St.

Tel. Circle 7-8232 New York

What Can An Arthur Murray Franchise Do For Me?

Affiliates Will Profit by Use of the Arthur Murray Name

The most widely publicized name in the dance world will work to direct pupils to your school. Arthur Murray advertising covers the country like a blanket. Radio, newspapers, magazines and billboards reach right into your community to establish the prestige of the Arthur Murray name. As an affiliate you share this prestige.

200,000 Prospects Wish to Study the Arthur Murray System

During 1937 over 200,000 men and women have written to Arthur Murray for dance instruction. Many of these prospects live right in your own town. Affiliates will receive the names of these 200,000 interested prospects.

Affiliates Will Receive a Monthly Advisory Service

Mr. Murray will personally prepare a monthly bulletin containing sound, business-getting ideas, counsel on teaching problems, advertising and publicity. An invaluable service. A service developed in the greatest dance laboratory in the world. Affiliates will no longer have to experiment with untried methods . . . you will now receive proven methods. The monthly teacher's exchange is a valuable device to enable affiliates to exchange ideas, describe successful methods and invite a national teacher discussion of their own problems.

Arthur Murray's Famous Advertising for Affiliates

The "pulling-power" of this advertising has been tested in the world's costliest mediums. Art work that has cost a fortune, and copy written by Mr. Murray personally, will be put to work for Arthur Murray Affiliates.

Affiliates Can Learn Arthur Murray Teaching Methods

The same system of training that Arthur Murray uses to train his teachers will be available to affiliates. Probably the one outstanding reason for the success of this school lies in the ability of his teachers . . . an ability acquired through specialized training. You will learn the methods that leave an indelible impression on patrons.

An Affiliate School Will Set the Pace In Every Community

Arthur Murray facilities are constantly operating in all parts of the world. As soon as new ballroom steps appear they are given to Affiliates. Through this service they are constantly a step ahead of competitors . . . always first with the new vogues . . . always attracting the finest patrons.

● *An Invitation*

The Arthur Murray Affiliates plan offers an extraordinary opportunity for one teacher in each community to share the success secrets of the largest dance school in America. Applications will naturally be subjected to thorough investigation. There will be an Arthur Murray Affiliate in every important community in America. Each with exclusive territory—each profiting through association with the most successful dance teacher in America. Read what Arthur Murray can do for you. If you are interested send in your application for consideration.

ARTHUR MURRAY, 7 E. 43rd St. N.Y.

● *Preference will be extended to members of national teacher organizations. Mr. Murray is receiving a flood of applications for territorial rights. But because he is granting exclusive territories, he is giving preference to teachers who are members of national teaching organizations such as the D. M. A., the C. A. D. M., and the A. S. T. D.*

ARTHUR MURRAY
7 East 43rd St. (Studio 601), New York City

Dear Mr. Murray: I am interested in full details of how I can become an "Arthur Murray Affiliate." Please write me fully, without obligation on my part.

Name .....

Address .....

City ..... State .....

Do you operate your own school now? .....

Number of pupils? .....

PROMINENT DANCE STUDIOS

NEW YORK

Your studio too... will benefit under the

A. Lang System

This remarkable system brings you the opportunity to affiliate with leading dance studios from coast to coast—yet retain your own identity and ownership.

It assures you of more enrollments, an improved and balanced schedule of instructions for pupils, modern office system and the benefits of national and local publicity and advertising.

Only schools of good standing considered.

For further information write Albert Lang, Executive Headquarters, c/o Annette Van Dyke School, 140 West 57th Street, New York City.

A. Lang SYSTEM

Coast to Coast

• PRO and CON . . .

she accumulated yeast coupons and sent for the "20 Free Lessons."

The first I knew of it was when I heard that a group of her friends were gathering there two or three nights a week to learn to dance! You can imagine how I felt. I sat down and wrote a letter to the radio station telling them that I felt this type of competition was much more unfair than all of the WPA free classes teachers have been talking so much about. My father told me I was very foolish to waste my energy on the broadcasting station and advised me not to send the letter but to wait until I go to New York this summer and try to see Mr. Murray personally and point out to him how he is hurting my business.

But—now I am glad I didn't send the letter and I won't have to go to see Mr. Murray this summer, either, because last week this same woman who started the craze came into the studio and asked me if I would take the entire group as a class. It seems they couldn't work out the steps as easily as they thought they could, but by trying they found out what really poor dancers they are and now have a desire to improve!

I am writing this to you because I read Mr. Davis' letter in your May issue and it occurred to me that he probably felt just like I did when he wrote that letter to Standard Brands and to you, but I wonder if he still feels that way?

V. M., Missouri.

Dear Sir:

Simply because Standard Brands can afford to buy radio time on a national hook-up, have they any right to put Arthur Murray right into the homes of my prospective pupils to give free dancing lessons? I say "No." Why can't the government regulate what is given

THE VOGUE IN TAP
by
SINCLAIR
STYLE *
Ballet Arm Movements
TECHNIQUE *
Position of Feet
GRACE *
of Premier Danseur or Ballerina with the perfect coordination of the syncopated Rhythm of Tap Dancing.
Special Teachers' Courses
July 19 to August 27
Write for Details
Chosen for D. T. B. A. Convention faculty, N. Y. in July
113 West 57th St. Circle 7-8232 Suite 722

MADAME SONIA SEROVA
113 West 57th Street, New York

ALBERTIERI
STUDIO
A. Albertieri, Manager
ANNUAL SUMMER COURSE
SALVATORE, Ballet Master
Ballet, Spanish, Tap and Ballroom
9 E. 59th St.—ELdorado 5-9850—New York City

NEW YORK

PAUL MATHIS
14 Years with Ruth St. Denis and Ted Shawn
Offers INTENSIVE SUMMER COURSE of MODERN BALLET and TAP
Starting June 28th to July 16th
(5 days per week)
Tap Taught by George Gorst
Paul Mathis chosen for D.M.A. Faculty
PAUL MATHIS STUDIO
39 W. 67 St. SU 7-2011 New York

YAKOVLEFF •
Studios
Under the Direction of
MME. MARIA YAKOVLEFF
Assisted by LEON FOKINE
Mme. Yakovleff Announces the Removal of Her Studio to 9 East 59th Street.
Classes Now Forming
DAILY CLASSES IN BALLET — TOE CHARACTER
Send for Rates and Descriptive Circular
9 East 59th St. ELdorado 5-0631

CHESTER HALE
Toe — Ballet — Tap
Studio: 1845 Broadway
CO 5-2844 New York

Teachers invited to enter summer classes.
SPANISH DANCING
CASTANET PLAYING — GYPSY DANCING
Taught by
BEAUCAIRE MONTALVO
NEW ADDRESS: 30 WEST 52nd STREET
Phone: ELdorado 5-4375

BOSTON, MASS.

BOSTON DANCE CONVENTION
Hotel Bradford
September 7, 8, 9, 10, 1937
FACULTY
IVAN TARASOFF, SONIA SEROVA, GRACE BOWMAN JENKINS, ERNEST CARLOS, JACK DAYTON, MYRON RYDER, DONALD SAWYER, THOMAS PARSON, BERNICE HOLMES.
Apply to
HAZEL BOONE—1138 Boylston St., Boston, Mass. Convention Chairman, Dancing Teachers' Club of Boston.

ALL ROADS LEAD to CHICAGO!

The Great Metropolis of the Middle West
Easily Accessible from All Parts of the United States

Come By Airplane—Graf Zeppelin—Railway Train—Omnibus Or Automobile.

What is this big attraction? And why come by so many different routes? The big attraction is the 24th Annual Normal School and Convention of the Chicago Association of Dancing Masters Beginning on Monday, August 9th and continuing until Saturday, August 28th.

Nineteen other very prominent teachers of dancing besides the nine whose pictures appear with this ad will comprise the faculty for this years meeting.

The Normal School and Convention will be held in The Air Conditioned Bal Tabarin Ballroom of the Hotel Sherman in Chicago.

If you have not as yet received our beautiful prospectus giving all details relative to our 1937 meeting you can get this by writing the Secretary, WILLIAM J. ASHTON, Suite 609, Hotel Sherman, Chicago, Illinois.

Our headquarters in the Hotel Sherman are open from 9 A.M. to 6 P.M. Daily. A cordial invitation is extended to all teachers to visit us when in Chicago.

PROMINENT DANCE STUDIOS

CHICAGO

Special Summer Courses
FOR
Teachers and Students
JO. KEITH
and His Staff of 16 Professional Teachers invite you to Study this Summer with
Chicago's Leading School
of
DANCE — THEATRE — RADIO ARTS
Equipped with air-cooled studios, built-in Radio Rooms and Special Theatre.
New Classes for Beginners, Intermediate and Advanced Students start every Monday.
20 HOURS — $25.00
Private Lessons by Appointment
JO. KEITH LICENSED BOOKING AGENCY
14 W. LAKE ST. DEARBORN 0134

Gladys Hight
PERMANENT TEACHERS NORMAL SCHOOL
Established 1918
FOUR COMPLETE NORMAL COURSES
July 5th thru August 27th
Faculty Teachers of Renown — Thirty Complete Routines in each Two Weeks' Course—With Certificate — $50.00. Demonstration of Routines in Hight Theatre at End of Course — Also
FOUR COMPLETE MODERN COURSES
Floor Mechanics, Dance Forms, Percussion — Lectures and Demonstrations — Students may enter Monday of any week for either or both Courses.
Register Now
159 N. Michigan Ave. Chicago

JOSE CASTRO
Announces
SUMMER COURSE IN
Spanish Dances, Castanets, Technique
JULY 19th to AUGUST 16th
Finer Castanets for Sale
MARIE VEATCH STUDIO
410 S. Michigan Ave. Chicago, Illinois
Webster 3492 — Victory 5023

BRUCE R. BRUCE
offers
A Continuous Five Day Teacher's Course
Covering the entire field of Acrobatic Dancing
June 28th through September 2nd
Start Any Day
For Full Details Write
BRUCE SCHOOL OF ACROBATIC DANCING
64 E. Jackson Blvd. Chicago, Ill.

EDNA LUCILE BAUM
SUMMER COURSE FOR TEACHERS
Aug. 2nd thru 7th
Write for information concerning the NEW MONTHLY DANCE SERVICE
Catalog of Dances
421 So. Wabash Ave., Chicago

EDNA McRAE
School of the Dance
Ballet — Character — Tap
Classes Day and Evening
Suite 500-C, Fine Arts Building
410 S. Michigan Ave. Phone Webster 3772

• PRO and CON . . .

away free over the air so that things like this can't happen? A pupil in one of my tap classes actually brought a copy of his book of free lessons into my studio the other day! I don't blame Mr. Davis for being "hot"—I'm plenty hot myself!

Midwest.

Dear Editor:

In your May issue you ask for the opinions of your readers as to whether or not the giving of free dancing lessons by Standard Brands is unfair competition. Personally, I don't think it matters much because if a teacher is progressive she can use things like this to stimulate interest in dancing in her community. I heard a New York teacher admit (grudgingly, of course) last summer that Arthur Murray's local advertising helps her business because people see his ads in places she couldn't afford to advertise and they get the urge to learn to dance. Everyone who reads his ads does not enroll in his school. I think the same thing applies to the free lessons. Everyone who gets his book will not be able to learn enough from it to keep them from ever joining a dancing class. And if only one in a town gets the urge to go to some teacher and study it is sheer profit to the local teacher for, certainly, the advertising hasn't cost *her* anything!

I say let anyone who will spend money to publicize dancing do so, and I know my business will be better for it in the end.

Chicago.

Pro and Con Editor:

I don't know Arthur Murray from John R. Lewis—have never set eyes on him and have certainly never eaten a cake of yeast, Fleischmann's or any other kind! Yet I do think that teachers are going a little bit hard on him for publicizing dancing through his Fleischmann's yeast hook-up. I have been teaching for fifteen years and it has been my experience that there are a certain number of people who will always try to learn to dance from some member of the family who is rated a pretty good dancer, or some friend or, in fact, at any source other than the one that seems most logical to us in the profession: the dancing school. We can never hope to corral all of the people in our respective communities who can walk and therefore should be able to dance. But it is just possible that a few people who are interested enough to eat nearly a hundred cakes of yeast in order to get Mr. Murray's "20 Free Lessons" will be so peppy doing so that they will have to come into my studio to work off the surplus energy. Or, it is just possible that some of them will get discouraged at the first taste of yeast and prefer me! At any rate, I think it is "much ado about nothing" for if my training, experience and personality (in all modesty) isn't sufficient to compete with a host of yeast cakes and a printed page, I would give up teaching and try sewing! Not being an authority on yeast, I don't know if the day of "self-raising yeast" is over or not, but I do think we will always have "self-raising" students and, if

CHICAGO

FRAN SCANLAN
Tap Dance Stylist
SUMMER TEACHERS' COURSE
June 14 to September 4
Write for further details.
908 Lyon & Healy Bld., Chicago, Ill.
ROUTINES BY MAIL

ILLINOIS

JANET
"Dances That Charm"
Brilliant Productions — Musical Revues — Ballet — Wee Folk Novelties — Recitatives
Complete Teaching Courses—All Illustrated
Catalog for Postage
SUMMER NORMAL SCHOOL
Especially Designed for the Young or Beginning Teacher
JANET STUDIO Springfield, Ill.

OHIO

Sergei POPELOFF
Studio of Dance and Mime
TEACHERS and ADVANCED STUDENTS
going East or West, will find it profitable to visit our Studio.
801 Carnegie Hall Cleveland, Ohio

OKLAHOMA

Nationally Recognized
KATHRYN DUFFY
DANCE AND STAGE PRODUCTIONS
FOREMOST INSTRUCTION
AMERICA'S FINEST DANCE STUDIOS
OKLAHOMA CITY

BERMUDA

TEACHERS AND STUDENTS
Accommodation: $10. per week
Bed and Breakfast
For Particulars Write:
Mme. Stanley Smith
D.M.A.
The Bermuda School of Dancing
HAMILTON BERMUDA

CALIFORNIA

ERNEST BELCHER
Will Conduct His Annual
SUMMER NORMAL COURSE
July 6th to 31st Inclusive
The Ernest Belcher "Eight Grade System" is a credited course in the Colorado State College, and, with completed dances, is taught in the Normal Course.
BALLET SPANISH *Certificates Awarded* TAP ACROBATIC
Wm. Moffa—Stage, Exhibition, Ballroom
Write for Catalog
607 So. Western Ave. Los Angeles, Calif.

TOMAROFF
Now Teaching in San Francisco
DANCE MATERIAL FOR TEACHERS AND ADVANCED STUDENTS
See American Dancer Institute Page for Tomaroff's Books and Dance Routines
For Particulars, Address
A. TOMAROFF, 530—33rd Ave., S. F., Cal.

RUTH ARNOLD
School of the Dance
744 El Camino Real, Burlingame
BALLET — MODERN — SPANISH — BALLROOM — TAP
WILLETTE ALLEN, *Associate Teacher*
Phone Burlingame 4046

PROMINENT DANCE STUDIOS

SPECIAL DIRECTORY

• **PRO and CON . . .**

Fleischmann's yeast, with a little help from Arthur Murray can raise them a little faster I'll take care of them from then on!

Seattle, Washington.

Dear Miss Howard:

The D. T. B. A.'s advertisement in the June issue of THE AMERICAN DANCER carried the following resume of the background of Mme. Nadia Gueral, who is to appear on the faculty of our 1937 Five-Day Session: *NADIA GUERAL—Began with Imperial ballet. Toured Europe with Russian Ballet. Studied with Pavlowa. . . .*

Miss Gueral has called my attention to these phrases, and upon looking over the information she gave me concerning herself I find that I made a very grave error, one which might cause her some embarrassment in the future. Miss Gueral did not "begin with the Imperial Ballet," rather, she studied dancing "under the dancers *of* the Imperial Ballet." Neither did she "tour Europe with the Russian Ballet." Following the Bolshevik uprising and the overthrow of the Czar's government, she "fled with her family to Constantinople, where she joined first a dramatic company and worked under Boris Orlitzsky, and traveled with his troupe over Bulgaria and Turkey." And as for her studying with Pavlova, Miss Gueral tells me that "Pavlova never had any pupils—and I just had the pleasure of being in her company."

Realizing the seriousness of these quotations I wish to take this opportunity to assume all responsibility in their being printed, and to assure those who read them that Miss Gueral had no intentions whatever of inferring that she was ever a member of the Imperial Ballet, or had toured with the Russian Ballet, or had studied with Pavlova.

Very sincerely,
Thomas E. Parson,
Executive Secretary, D. T. B. A., Inc.

ALABAMA

DOROTHY CLAIRE COOK
Studio of the Dance
221½ Dexter Ave., Montgomery, Ala.

CALIFORNIA

BETTY MAY STUDIO
All Types of Dancing — Drama
1052 Guerrero St., San Francisco, Calif.

MADAM CAMILLE BRUGUIÈRE
All Types of Juvenile Dancing
1377 Fulton St. San Francisco Fi. 8121

CHARLOTTE GRIGGS DANCE ART STUDIO
Ballet Spanish Tap Ballroom
925 Middlefield Road Palo Alto, Calif.

McADAM NORMAL - SOCIAL - PROFESSIONAL SCHOOL OF DANCING—Teacher's Normal Training Daily—KIDDIE PRODUCTIONS
332 South Broadway Los Angeles TUcker 9340

CONNECTICUT

MRS. HERBERT LEE SCHOOL OF DANCING
Social — Ballet — Tap
21 Compton St., New Haven, Conn.

FLORIDA

EBSEN SCHOOL OF DANCING
Ballet Tap Acrobatic Ballroom
9 So. Hyer St. Orlando, Florida

FRED W. KEHL STUDIO OF DANCING
WE TEACH ALL TYPES
148-154 N. E. 3rd St., Miami, Fla.

GEORGIA

LA FONTAINE SCHOOL OF DANCING
"Noted for Originality"
1037 Euclid Ave., N. E., Atlanta, Ga.

ILLINOIS

GRACE and KURT GRAFF
MODERN DANCE
5118 Blackstone Ave. Hyde Park 5714 Chicago

BERENICE HOLMES
ARTIST — TEACHER OF BALLET
59 E. Adams Street Chicago

ANNE RUDOLPH
Modern Body — Education and The Dance
59 E. Adams St. Webster 7370 Chicago

ERIKA THIMEY
Modern Creative Dance
1105 Lawrence Ave. Sunnyside 5190—Chicago

HAZEL WILDE WILSON
TAP — TOE — BALLET — ACROBATIC
3246 Lawrence Ave. Chicago

INDIANA

MAXENE MOLLENHOUR SCHOOL OF DANCING
Ballet — Tap — Acrobatic — Ballroom
224 J. M. S. Building, South Bend, Indiana

WASHINGTON, D. C.

JULIA CUNNINGHAM STUDIO
All Types of Dancing
1208—18th St., N.W. Washington, D. C.

LOUISIANA

DE VILLROI DANCE STUDIOS
Peter Villere, Director
New Orleans, Louisiana

MAINE

EMERSON-MASON SCHOOL OF THE DANCE
For Professional Study or Recreation
73 Oak St., Portland, Maine

MASSACHUSETTS

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique by Lilla Viles Wyman. Price, $1.50

ROY WALKER
Stage and Ballroom Dancing
Studios: Holyoke and Greenfield, Mass.

MICHIGAN

DANCING MASTERS OF MICHIGAN
Florence S. Young, Detroit, Pres.; Gertrude Edwards Jory, Royal Oak, Sec'y; Jack Frost, Detroit, Treas.

THEODORE J. SMITH STUDIOS
Theodore J. Smith — Ballet and Spanish
Jack Frost — Ballet, Character and Tap
474 W. Warren Ave., Detroit, Michigan

MISSOURI

FLAUGH-LEWIS SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Adagio—Ballroom
4050 Main Street Kansas City, Mo.

FORTUNATO UNIVERSITY OF DANCING
Russian Classical Ballet
410 N. 12th St., St. Louis, Mo., Ce 0911

NEW HAMPSHIRE

ABBIE TILSLEY SCHOOL OF THE DANCE—Ballet, Spanish, Oriental, Tap, Acrobatic and Modern Dance Drama — Nashua, Manchester, Concord, N. H.

NEW JERSEY

LEONA TURNER SCHOOL OF DANCING
"All Types of Dancing Taught"
1-11 Scotland Road South Orange 2-0083

GLADYS KOCHERSPERGER'S SCHOOL OF DANCE
All Types of Dancing — Including Ballroom
Member Dancing Masters of America
19 W. Park Ave. Phone 767, Merchantville, N. J

NEW YORK

NORMA ALLEWELT SCHOOL OF THE DANCE AND ITS RELATED ARTS
445 South Warren St., Syracuse, N. Y.

THE N. Y. SOCIETY OF TEACHERS OF DANCING
Meets Second Sunday Sept. to May — 22nd Season
Rod. C. Grant, Pres.; William E. Heck, Sec.-Treas.
44 Lanark Ave., Newark, N. J.

PARAS STUDIO
Specialist in creating Routines for Beginners or Professionals
1715 Broadway COlumbus 5-8692

BALDWIN

DAUER-SHELDON SCHOOL OF DANCE
All Types of Dancing
No. 1 Fox Hurst Rd. Freeport 7059

FARMINGDALE

VIRGINIA HOFFMAN STUDIOS OF DANCE
Intervale Ave., Farmingdale; Deer Park Ave, Deer Park; Playhouse Bldg., Hicksville; E. Main St., Babylon

FLUSHING

LINDSAY and MASON
Professional School of Dancing
Bus Terminal Bldg., Roosevelt Ave., Flushing, L. I.

FOREST HILLS

MARY O'MOORE SCHOOL OF THE DANCE
Jere Delaney, Associate Teacher
75-22 Austin St., Forest Hills-Kew Gardens Vlr 7-8219

GREAT NECK

BERNIE SAGER STUDIOS OF DANCE ARTS
All Types of Dancing—N. Y. Teachers, 175-04 Jamaica Ave., Jamaica. RE 9-4915. 19 Maple Drive, Great Neck GN. 6173.

JACKSON HEIGHTS

PARAMOUNT STUDIOS
Dance and Music
37-46—82nd St., Jackson Heights HAvemyer 9-8540

NEW ROCHELLE

THE HASKELL DANCE STUDIOS
ALL TYPES OF DANCING
559 Main St. — Tel. N.R. 5229 — New Rochelle, N.Y.

WOODHAVEN

BLANCHE L. BLACKWELL DANCE STUDIO
Odd Fellows Hall, Wall & Main St., Huntington, L. I.
85-27 Woodhaven Blvd. CLeve. 3-5065 Woodhaven, L. I.

WOODSIDE

ANN GARRISON STUDIOS
Ballet Tap Acrobatic Ballroom
45-58 47th St., Woodside; 251-34 No. Blvd., Little Neck
IRonside 6-8574 BAyside 9-4204

YONKERS

GEORGE LIBBY DANCE STUDIOS
All Types — Emmett Firestone (Instructor)
423 So. Broadway Yonkers 2020

OHIO

BOTT SCHOOL OF DANCING and BALLROOM DEPORTMENT
Ballet — Tap — Acrobatic
Dayton, Ohio

CLEMENT O. BROWNE
Smart Ballroom and New Stage Dances
5 West Buchtel Ave. Akron, Ohio

HESSLER STUDIOS
Norwood, CINCINNATI, Price Hill
Teaching Every Type of Dancing

OREGON

BARBARA BARNES SCHOOL OF PROFESSIONAL DANCING — Ballet - Tap - Acrobatic
155 So. Liberty St., Salem, Oregon

BERTELLE McBAIN STUDIO OF THE DANCE
Ballet — Tap — Spanish — Ballroom
2330 N. E. Thompson Portland, Oregon

PENNSYLVANIA

BARTH'S SCHOOL OF DANCING
Ballet — Tap — Acrobatic
Pittsburgh, Pennsylvania

MIRIAM KREINSON
Ballet Tap Character Modern
Terminal Bldg., Bradford, Pa.

THE LEY SCHOOL OF DANCE ARTS
Every Type of Dancing and Technique Taught
911 N. Second St., Harrisburg, Pa.

TEXAS

FRANCES BURGESS
Ballet — Acrobatic — Tap — Ballroom
513½ Main St., Fort Worth, Texas

KARMA DEANE SCHOOL OF DANCING
Ballet — Character — Tap
1429 E. Yandell Blvd., El Paso, Texas

TOMAROFF RUSSIAN BALLET SCHOOL
For Books and Dance Routines
Send for Free List
Box 50 Care THE AMERICAN DANCER

VIRGINIA

JULIA MILDRED HARPER SCHOOL OF THE DANCE
Ballet, Modern, Tap and Ballroom
3511 Chamberlayne Ave., Richmond, Va.

THE PRESTON SCHOOL OF DANCING
617 Botetourt Street Norfolk, Va.

WASHINGTON

MERRICK DANCE STUDIO
Ballet — Ballroom — Tap — Acrobatic
1102 North Third, Tacoma, Washington

WEST VIRGINIA

MARY ELIZABETH FASSIG
Ballet — Toe — Acrobatic — Tap
16th and Market Street, Wheeling, W. Va.

WISCONSIN

GRETCHEN BERNDT SCHMAAL
Modern Dance, Children's Routines
Novelty Dances
1441 N. Franklin Street Milwaukee, Wis.

16 YEARS OF SUCCESSFUL TEACHING

Professional Dancing Teachers

GET THEIR

NEW MATERIAL *at*

53rd St. and BROADWAY

Take Advantage OF OUR

SPECIAL SUMMER COURSE

June—July—August

New Special Exclusive Material

UNAVAILABLE ELSEWHERE

5 HOURS PROFESSIONAL INSTRUCTION $10

"SWING" TAP *New Creations* **"SWING" BALLROOM**

TAP, TOE, BALLET, ACROBATIC, COMBINATION ROUTINES, NOVELTY ROUTINES, NOVELTY CHILDREN ROUTINES, CHILDREN-BEGINNERS TAP, ALL TYPE SOLO DANCES, EXHIBITION BALLROOM

Certificates given by Jack Stone Art of Dancing, Inc.

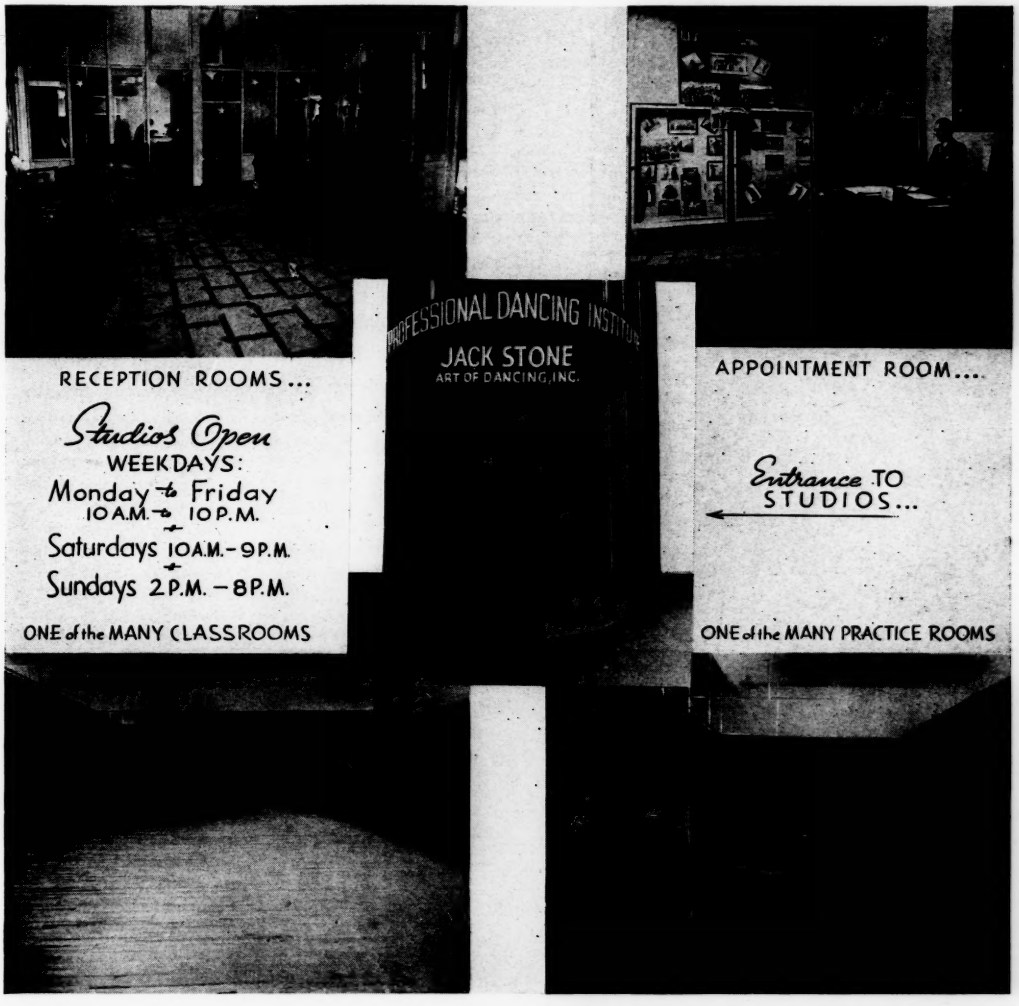
FREE PRACTICE ROOMS, LOCKERS, SHOWERS

JACK STONE ART OF DANCING, Inc.
1698 Broadway
Corner 53rd and Broadway Circle 7-7569

PLAN NOW TO ATTEND JACK STONE'S

Modern Up-to-date TEACHERS' SCHOOL "GO WHERE THOUSANDS GO"

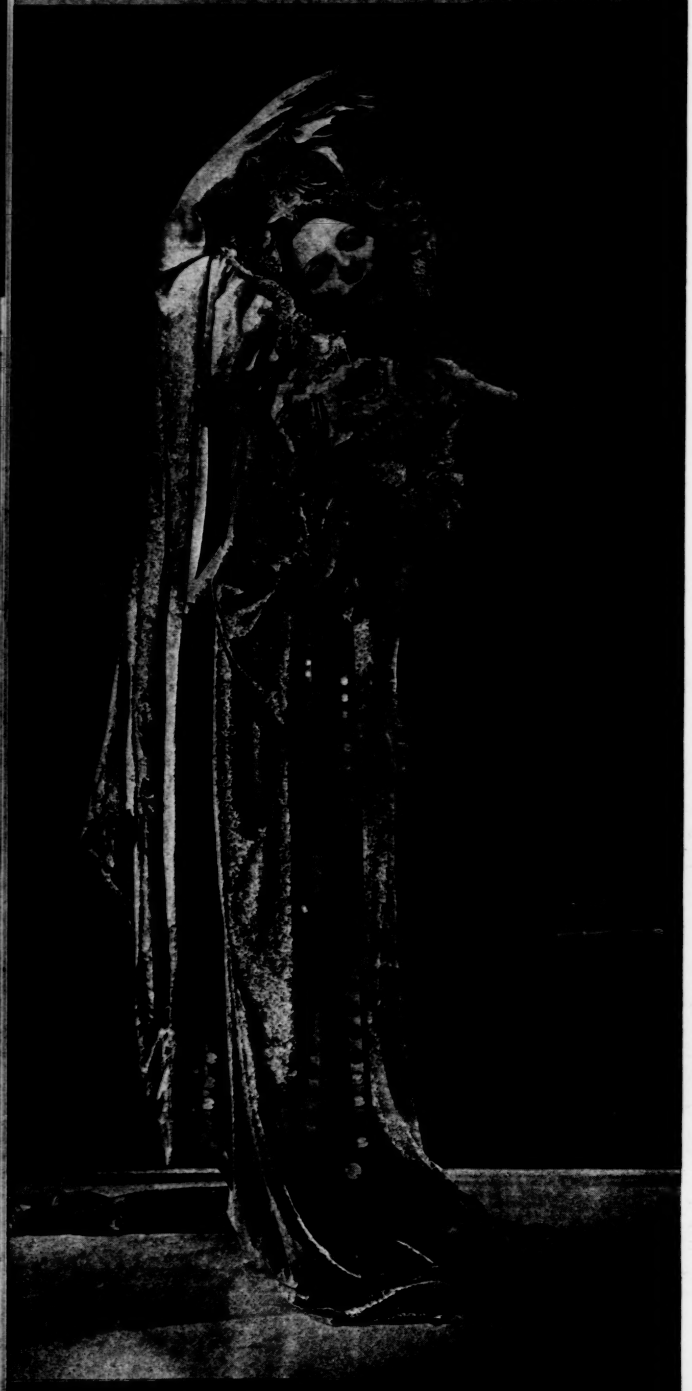
Everything that is new in dancing can be found at this famous studio. Teachers throughout the country make it their business to visit Jack Stone's every summer.



16 YEARS OF SUCCESSFUL TEACHING

The American
DANCER

Editor ■ RUTH ELEANOR HOWARD ■ *Publisher*



JULY
1937

■

VOL. 10 No. 9

■

Fortune Smiled Upon Him, *by Dorathi Bock Pierre* 15
Decor for the Ballet *by Patricia Allen* 16
A Dancer's Diary, *by Dorina Templeton* 17
Illustrated by Mildred Koerber
Thomas Cannon, *Art Study* 18
Americans in Paris, *by Leonard Ware* 19
Dance Events Reviewed, *by Albertina Vitak* 20
Foot-Notes, *by Walter Ware* 22
Costumes from Fairy Tales, *by Lois Brooks* 26
The Ballroom Observer, *by Thomas E. Parson* 28
Swing Bolero, *Dance Description* 29
Selling Dancing, *by Betty Carue* 30
Beautiful Studios 31
D. M. of A. Bulletin, *by Walter U. Soby* 34
Dance Teams 35
Code of Terpsichore, *by Carlo Blasis* 36
Student and Studio 38
Reading for the Dancer, *by Dorathi Bock Pierre* 44

At Left—
TILLIE LOSCH

On the Cover—
GRACE and RAY MACDONALD, hit team of *Babes in Arms* now doubling at the Savoy Plaza.
—Photo by Bruno, released through The Salon Photagraphique

■

Candid Photography—ANDRE LA TERZA

■

THOMAS E. PARSON, *Ballroom Advisory Editor*

■

ANNETTE VAN DYKE, *Music Editor*

■

Advertising Manager:
WORTH DIXON HOWARD

■

Chicago Representative: MARION SCHILLO
841 Lafayette Parkway, Chicago

■

Hollywood Representative: DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

■

St. Louis Representative: LONIE MAE ADAMS
4933 Odell Avenue, St. Louis, Mo.

■

THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

Fortune Smiled Upon Him

But Seymour Felix has Had His "Downs" Along With the "Ups"

by **DORATHI BOCK PIERRE**

SEYMOUR FELIX has just been given the highest honor the motion-picture industry can bestow, an Academy Award for the finest dance direction of 1936. He received it for his "Pretty Girl Is Like a Melody" number in the M.G.M. picture, *The Great Ziegfeld.*

Theoretically, Mr. Felix has reached the topmost pinnacle of success, but he sees it only as a challenge to the future. Like many others, he has found that increasing success and fame mean only more work and greater effort to maintain his position.

Seymour Felix never wanted to be a dancer. Even as a tiny child he had dreams of a more conservative profession, of being a lawyer or a doctor. His mother loved the stage, however, and had visions of her son's name in electric lights, so her first move was to enter him in a dancing school when he was five years old. They lived in upper New York City. Felix's teacher was Adolph or "Ad" Newberger, a very strict German master who taught ballet, tap and acrobatic dancing. In those days only girls studied ballet and Felix would not take it, for he considered it much too effeminate.

Felix was his first name, although he now uses it as his last. In the same school was a very clever little girl of about the same age, whose nickname was "Care." After studying for several years these two children were much in demand for benefits and club entertainments. They had danced solos on many such programs, until someone suggested they dance together. The duet was so successful that they became the team of "Felix and Care."

When "Felix and Care" were about fourteen years old an agent sent them to Elmer Rogers at Keith's 14th Street, where they were a success from their first professional appearance. After their appearances at the Union Square Theatre they were booked over the entire Keith Circuit.

In the New York theatres they had what was called "professional courtesy," which permitted actors to see plays free of charge upon presentation of some credentials. Felix tried to see a Fred Stone show in this way and the manager asked him his "first" name, and when Felix told him he had no other name the manager turned him down. He decided he would have to have some cards printed and, at the printer's, when the young lady innocently asked him his first name he was so embarrassed that he told her it was Seymour. He had no idea how that name came to his lips, but she printed the cards, and he has been Seymour Felix ever since.

"Felix and Care" became a sensation in vaudeville. They were headliners for eight years, drawing a very large salary. "Ad" Newberger, the dancing master, watched over their destinies, sat in the audience, checked their weak points and kept them always at their best.

The children, however, were growing up, and finally they parted

During the following Fall Felix tried a single act at a theatre in Coney Island. The act was a terrible flop, and inside of a month Felix was playing the smallest theatres. His rapid fall had brought him down in a space of ten weeks from one of the most successful vaudeville acts in the country to playing three and four a day.

Naturally, being very young and never having known failure before, these misfortunes left him stunned. However, he chose this time to marry, and his wife urged him to give up vaudeville and to try directing and staging dances for shows. He knew nothing at all of staging shows, hadn't the slightest idea how to start, but she encouraged him to try.

The first thing Felix did was to get an office and put on his door "Seymour Felix, Producer." He looked proudly at the lettering on the door and thought at last he was in business. He hurried down to his office every morning and sat there all day long, and nothing happened, absolutely nothing, for four long weeks. He sent gay plug letters to all the producers, and then waited for replies. Of all the letters sent only one reply came, and that from a man who told him if there happened to be an opening he would remember him.

Next, Felix found a show written by Harry Delf, who had gone to dancing school with him, and he put up the money for its production. They rehearsed and went on the road with the show, which was called *Some Night.* From the first it was a failure, and soon all of Felix's money was spent in paying salaries and railroad fares. Finally, he was reduced to pawning and borrowing everything he owned. While he was on the road his daughter was born; and in order to get the company back to New York he had to ask his wife to pawn his wedding gift to her. Back in the city Felix was told that he was not legally responsible for the thirty-two hundred dollars he owed the actors because his partner had not put up any money, but he felt morally responsible and made arrangements with Equity to pay everyone as soon as he was able.

Once again Felix had to start over, with no money, no future, not even an office to go to. Then came a call from the Klaw and Erlanger offices. Felix was signed for six weeks to direct the dances for a show they were producing. The cast was made up of a formidable array of stars and he determined not to go to rehearsals unprepared, so he got a score and decided to start with a number

(*Continued on page* 48)

SEYMOUR FELIX *at a rehearsal*

Décor for the Ballet

Terechkovich Puts the Dance Before His Own Art

by PATRICIA ALLEN

THERE is nothing more unusual than an artist who believes *his* art is a subordinate one. Yet that is exactly the thesis upon which Terechkovich builds the greatness of his work in scenic art. Mr. Terechkovich, designer of the décor for *Choreartium* for the Ballet Russe and of other masterpieces of ballet, holds firm to the conviction that a scenic artist's chief objective should be to do his work in such a manner as to accentuate and emphasize the work of the dancers.

It seems that Terechkovich's long background of experience in Europe has taught him the lesson of cooperation more than any other. The designer was born in Russia and speaks Russian, French, and very little English, since he has been in the United States only from the time the Ballet Russe came from Paris until his departure early in May.

Terechkovich has been interested in ballet since childhood. His family evidently encouraged such aptitudes, for his brother has become Director of the Bolshoi Theatre in Moscow, where he recently did the most successful production they have had, *And Quiet Flows The Don.*

Although Terechkovich himself has been working in the theatre from an early age, he designed no large productions before *Choreartium.* His work in Russia was confined to costumes for minor ballets and in Berlin, after 1919, he worked in a small art theatre similar to Balieff's. It was not until he had gone to Paris in 1925, and later, in 1930, joined the Monte Carlo Ballet, that he began to expand. The importance of Terechkovich's position has grown since that time so that his ideas carry much weight in the dance world, and when he repeatedly spoke of décor as accent to the dance itself, one might suppose that this was a theory which had proved of value in his work.

"The function of the scenic artist in ballet should be secondary," Mr. Terechkovich reiterated. "The design is complimentary to the work of the dancer and is not intended to supersede it." As an illustration of his theory, the late Bakst was mentioned: "He was a fine artist, but his work was so potent that it obscured the work of the dancer." This, in Terechkovich's eyes, is never true success; and his idea was expounded in a tone which left no doubt of his sincerity, and of the fact that here is an artist who works for a harmonious and compatible whole, rather than for individual display.

This, we are given to understand, is the principal premise upon which Terechkovich has worked during his career, that the foremost job of the scenic artist is to think in terms of helping the whole. This whole is represented by the production end, the artists and the music. All of these, Terechkovich feels, should play a great part in influencing the building of costumes and scenic work in general.

As a corollary to his main theory, it was interesting to hear Mr. Terechkovich's insistence on the fact that the costume should be made for the dancer and not for the subject which she portrays. In his work for *Choreartium,* Terechkovich said he made the costumes for the individuals, not for their respective roles. For example, Baranova and Toumanova had identical parts in the ballet, but their costumes, as he conceived them for the dancers, were somewhat different.

Terechkovich admitted when the point was brought up, that this is somewhat at variance with the tradition of the Ballet Russe, but he held that, in the present case, a more modern viewpoint is superior to accustomed practices. Dancers, he explained, have different styles of performance. Their movements vary, and even their differences of physical characteristics must be taken into account in the creation of costumes.

One would be led to wonder what were the mechanics by which he himself achieved such an end? What were the sources of his inspiration, and how did he go about putting these ideas into material form, in accordance with the principles which he propounds so earnestly?

In order to enter into the spirit of the work, explained Mr. Terechkovich, very careful research is necessary before attempting to design. Many long hours are spent in libraries in search of authentic bases for original scenic work. Then comes the process of molding the scenic art into the general scheme of production.

(*Continued on page* 44)

One of TERECHKOVICH'S *designs*

A sketch showing how TERECHKOVICH *works. The figure is recognizable as Nina Verchinina*

A Dancer's Diary

by DORINA TEMPLETON

With illustrations

by MILDRED KOERBER

Dear Diary:

I never knew home-made cake could taste so very, very good. I think I should mention that first, because if Mother hadn't sent it when she did, and I hadn't put my teeth down into it, I'd be homesick still, and now I'm

not a bit. An entirely new feeling has come over me, but I'll tell you about that, Diary, after I write about the audition.

I called up the school and found out auditions were held every Monday and I could come over any week I wished—well—it was only a minute to throw my bathing suit, ballet shoes and toe slippers into my bag and start out.

Mrs. Chester was behind the desk in the hallway as I passed by and she half-smiled at me, so I asked her where Chichantinoff's school was located.

"In the heart of the city," she offered, looking down at some papers on her desk, "somewhere around Fifty-third Street I should say. Look it up in the phone book, dear." And she busied herself up to her eyes in the papers.

Diary, are people different here, or something? They don't seem unfriendly, and yet, if someone came to my home town and wanted to know the way to the post office I'd put on my hat and go show them where it was.

Anyway, it was on Fifty-sixth Street instead of Fifty-third, and it said *East* right after the number. But all Mrs. Chester said when I asked her how to go to the East Side was, "You take the East Side subway and just get off and walk a block or two."

So, Diary, I got mad. It wasn't as if Chichantinoff's was a secret or something! So I marched out and asked and asked and asked anybody I happened to see who looked like folks back home. Maybe I shouldn't have spoken to strangers, but they were all nice and one man even took me to the subway station, walked me down the steps, put a nickel in the little box and I pushed and went on in.

Diary, a subway train is just like a big roaring dragon with red eyes. It rushes up and millions of people get out, and then it gobbles them up again. And *I never saw so many people in one train!* Why, half of our town could fit in.

I don't know yet how many dragons I finally took, but I do know that the sign Chichantinoff School of Ballet looked almost like home when I came upon it at last.

My, was it big! Two whole floors of a perfectly beautiful building. And you went up to it in elevators!

A very nice young lady with very peculiar colored hair—it really was funny, like Mother's strawberry jam—took me in a small room with mirrors along the wall and lockers and deep chairs to sit in. Then, when my bathing suit and ballet shoes were on and I had my toe shoes held tightly in my hand, I began to get scared. The real deep kind of scared that makes your stomach sick and your hands freeze up.

There were other girls there, too, but they didn't look worried at all. Even a little bored.

I asked one of them if she was auditioning now and she said, "No," that she'd been there "five years and still couldn't get turns." Somehow that made me feel blue, and although I wanted to find out about the audition I didn't dare ask her anything again.

Finally the lady with the queer hair called me and led me through miles of carpeted corridors with studios labeled on each side.

"Here is the audition studio," she said. "Did you bring any music?"

"No," I answered, and my heart dropped. I'd never thought of that!

"Oh, well, Marilla plays anything. You go in there and limber up. Chichantinoff and Mr. Mellen will be along in about ten minutes. Just tell Marilla what you want."

Marilla was fat and very nice, but I'd no idea what to do. So she finally advised me to let her play and to just go through some technique I'd learned from Foulard. She said she used to know Foulard in the old days and thought a lot of his work.

So I limbered at the bar and put my toe shoes on and practiced *pointe*. All the time I felt as if my heart was popping out through my mouth.

It was in the midst of a *cabriole* that Chi-

chantinoff came in. I landed with a thump and looked at him. He is not very tall and is very, very thin. Besides that he hasn't much hair and wears heavy-lensed glasses with a long black ribbon falling down on one side. But he has the kindest face.

Marilla saved me; she said, "Mr. Chichantinoff, this is Dorina Templeton, one of Foulard's girls."

"Charmed," answered Chichantinoff and he smiled, clicked his heels and bowed at me.

I held out my hand and we shook hands very solemnly.

"All right," he said, sitting down near the piano. "I'll not wait for Mellen, he's tied up at the studio for the moment. Now, my girl, do whatever you would like to do at first. Then, if I wish more, I will ask. Do not be afraid. Pretend I am not in the room at all, that you are just dancing—well, because you love it. You do love it, don't you?"

"Yes," I said and caught my breath back. "I'll do the best I can for you."

So Marilla played and I began to dance.

Diary, I find that right now it's impossible to remember the steps I tried. I know a little bit of the High School Ballet came in somewhere, also that I turned considerably. But, instead of feeling absorbed and free, as I did that night, I felt as awkward as a rank beginner. In fact, at the finish I wanted to cry, but gritted my teeth and trembled and went over and leaned on the piano.

Chichantinoff took off his glasses and tapped them against his lips.

"Well, now, Miss Templeton," he began. "I won't ask you to do any more. I believe you have covered pretty nearly all I had in mind.

"Now let me ask you just why did you come here?" And he eyed me very shrewdly.

"I came because Lochinov told me to study with you in order that I might join his company in October," I said, "and I didn't know there was an audition."

Chichantinoff gave a sigh.

"You are a relief," he said. "Most of those whom I audition and interview have no definite aim, they do not know why they come or what for. They believe they have a love of the dance, that is all.

"Of course I myself believe in creation for the love of creation, but the fulfillment of a creation comes only with the knowledge of the absorption of it by others. Those for whom we perform also have a love of the dance and its beauty, but are so constructed as to be denied their physical pleasure in it. So they accept what we honestly feel and the meaning is made clear. Do you follow me?"

Diary, I don't see how I remembered to write that down except it was very beautiful to me and I somehow can feel what he means.

"I understand a little," I answered.

"So," he continued, "why throw your talent unaimed to the four winds? Yet," he nodded his head, "most of them do. Don't they, Marilla?"

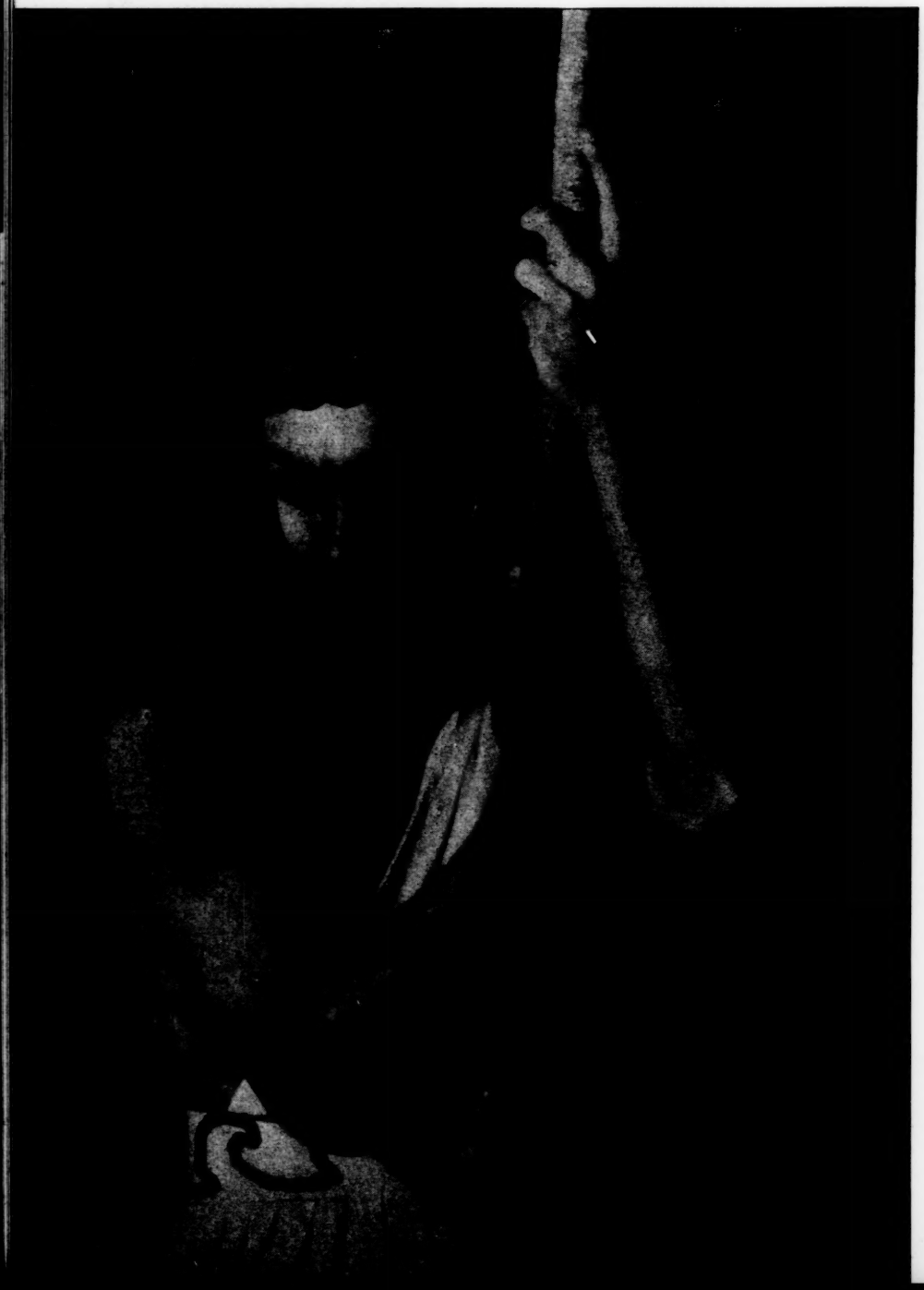
Marilla's face was nice when she smiled.

"Yes, Mr. Chichantinoff. But the only trouble with your school is that all of them aim so high they can't give enough to realize your ideals."

"Marilla has been with me ten years," Chichantinoff murmured. "I wouldn't be without her. She holds my dreams to earth.

(*Continued on page* 47)

Thomas Cannon leading dancer with the Philadelphia Ballet, now enjoying a tremendous European success



Americans in Paris

A Letter from Leonard Ware

LEONARD WARE—*Writer and Dancer*

Paris, France,
May 29th, 1937.

Dear Miss Howard:

I KNOW you must think me the most enormous "bum" for not having written you sooner but (as I am sure you can imagine) we have been rehearsing and "going" so continuously that it has been utterly impossible for me to find a minute to take my pen in hand. Up until this very moment we have been wined and dined to such an extent that I have found my way to bed no sooner than 5 A.M. on any single morning. I only wish I could give you the merest semblance of an idea of how perfectly marvelous it all is.

Of course, you remember how excited we all were on the morning of May 14. The decks of the *Ile de France* were literally overrun with the members of the Philadelphia Ballet and I am sure, you, more than anyone, could see and appreciate that anticipatory gleam in all of our eyes. The realization that a sea voyage was ahead of us, after weeks on end of strenuous rehearsals, filled us all with vivacity and good humor. It was really hard to believe that these were the same tired faces who had thumped through the last rehearsal of *Barn Dance* the day before in Philadelphia.

The most exciting moment of all was when the chugging little tugs pushed the great ship out into the mid waters of the Hudson. Wearing your coat of royal blue was a sheer stroke of genius, for because of it I could see you standing on the pier until the ship turned our faces toward the shores of Jersey. Just as always happens at the moment before we enter upon the stage (remember *Barn Dance*) I had indigestion to the point of distraction. Will excitement ever fail to affect me in this manner? It soon passed however and we all stood at the rail until the Statue of Liberty had faded into the distance. Lots of the kids took pictures from the boat of the dear old New York skyline, of Ellis Island and of the pilot boat. Then we all went in to lunch.

I can't remember exactly what we had for that first meal, but I can tell you this —I have never tasted such food in my entire life! One of the things I shall always remember (don't laugh) is the wonderful French cuisine . . . and the wine at every meal! As we approached our table for that first lunch we all felt so dizzy that we could hardly walk. Of course, we immediately thought that seasickness had (so soon) overtaken us. The *garcon* however explained that it was only a natural reaction and that we would probably feel that way all day, which we did. By the next morning the unsteadiness had passed but, yet, half of the company *were* really sea-sick. As for me, well, I was able to take complete advantage at all times of the six-course dinners with the ten waiters at my elbows constantly urging me to indulge to my fullest.

The entire company dressed for dinner on several occasions and let me tell you there was many an admiring eye upon them. Even if I do say so myself, they are a pretty good looking bunch.

Every day we got up at sunrise (those of us who had not sat in our deck chairs all night) and watched old sol come up out of the sea. And a thrilling sight it was! Later we played deck tennis, shuffle board and took sun baths in our deck chairs. We had class, that is *barre* work, each morning on the sun deck and all of the passengers looked on with much interest. We met many charming people and they did all in their power to help us have a grand time. In fact we all simply died at the thought of the trip ending so soon. Seven days is certainly a short time.

Probably the nicest event of all aboard ship was the Captain's dinner. It was really a marvelous affair and the ballet danced three numbers. You will remember that before we sailed we didn't even suspect that we were to dance. The boat was rocking to such an extent throughout the entire meal that dishes fell off the tables and it was almost impossible for anyone to remain seated. The chairs simply toppled over. So you can imagine what happened

(*Continued on page* 46)

NOTE: It was after the successful premier of Catherine Littlefield's Philadelphia Ballet in *Sleeping Beauty* that Leonard Ware, long familiar to THE AMERICAN DANCER readers as a staff writer, made the trek to Philadelphia to interview Miss Littlefield and her company for the article which subsequently appeared in the April issue, *A Young Company Grows Up*. Mr. Ware, being a dancer, became so fired with enthusiasm for the future of this wholly American company that he elected to join them and did so, at Miss Littlefield's request, six weeks before they sailed for France. His account of the experiences met by this first American company to attempt a season abroad will continue next month.

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

MARTHA GRAHAM, *Guild Theatre, May* 2.

With one exception—*Praeludium* (Miss Graham in a joyful mood)—the program offered was the same as that reviewed earlier. It included *Celebration, Frontier* and *Chronicle.*

Whether Miss Graham realizes it or not—the most effective portions are also the most theatrical and spectacular in their elements of strong color contrasts, lighting effects, sudden forceful movements giving accent to tableau-like groupings, and pauses pregnant with dramatic acting. And, were it not for this element of inner acting (Miss Graham's projection of her powerful self-absorption and the intense earnestness of the group members), some of the movements would be no more than superbly done gymnastics, so elemental are they in rhythm and design.

The sections of *Chronicle,* the magnificent *Spectre—1914* and *Steps in the Street* and *Tragic Holiday* could each stand alone as compositions even without relation to their meaning (*"Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer"). But the last scene, *Prelude to Action—Unity,* with its leaping and running, is feeble in its attempt to convey even remotely *An Answer* to the horrible scourge of war—not surprising, considering the incubus of so over-ambitious a title! Laudible as is Miss Graham's wish, shared by millions, I doubt if the *Answer,* when it comes, will be found at a dance concert.

LA TRIANITA, *Barbizon Plaza Concert Hall, May* 6.

Beauty and temperament are great assets in Spanish dancing, and La Trianita possesses both, as well as an adequate technique which, however, lacks smoothness in execution. Now, she must acquire more subtlety in the manner of projection, the value of understatement—in short, La Trianita needs more experience.

Her costumes were excellent, and the typical numbers had some individual touches. *Zambra* and *Sevilla* were the most successful.

Spanish dancers have very little choice of music. Perhaps a complete departure from the usual (but none the less beautiful) De Falla and Albeniz might be an innovation for some young dancer.

Sharing the program was Miss Bannerman, harpist, a lovely young creature who also played well.

W. P. A. FEDERAL DANCE THEATRE, *Bayes Theatre, May* 10.

To the W. P. A. must go the credit for presenting one of the best all-around evenings of modern dancing of the season—the joint showing of *How Long, Brethren?* with and by Tamiris, and *Candide* with and by Charles Weidman.

How Long, Brethren?, composed of seven episodes, is based on "Negro Songs of Protest," which proved a thoroughly logical source for dance interpretation. The episodes were concise and excellently arranged. It was well danced by all, but dominated by the forceful Tamiris whenever she was on the stage. The rhythmic flow of the music itself was of the greatest value to the movement (here were no trying-hard-to-be-modern dissonances). But the real force of the performance was the marvelous accompaniment of the Negro Choir. The thrilling voices set an emotional pace which simply made the dancers respond and also made the action intelligible. It all seemed too short, and the audience clamored for more. Episode 6, *Let's Go to the Buryin',* was the strongest, with its suggestion of *truckin'* in the frenzied movement. *Scottsboro* was also interesting. Not much effort was made at costuming, but no more was needed.

Candide, one of Mr. Weidman's former works (now said to be considerably condensed) is clever theatre, well arranged except for slowing up in "Tome 2." It must be Mr. Weidman's best composition—certainly it is the best possible vehicle he could provide for himself, with his métier so definitely in comedy mime. It is no wonder he has neglected his actual dance movement (I am supposing he must have been a better dancer at one time). The choreography is mainly pantomime and full of humor which is sometimes even slapstick. There are several hilarious spots (I especially enjoyed Candide joining the Bulgarian army and going completely nit-wit in the drills—a familiar trick, but Mr. Weidman did it delightfully). The few times when words were spoken they seemed forced, in fact, unnecessary, as the pantomime was quite clear. Mr. Weidman's penetrating bits of satire did justice to Voltaire's sagacity. There was more emphasis on costumes than usual; but my joy on seeing sandals on three of the ladies in the first scene was short-lived, as they appeared barefoot thereafter, though some of the costumes justified bare feet, as in the delicious *World Gone Mad* scene.

The music for *Candide* by Genevieve Pitot and Wallingford Riegger was played by full orchestra, which was an aid.

Milton Feher, Lily Mann and Lily Verne—the latter as Cunegonde, a lovely dancer but not greatly expressive—were among the cast.

Both works have been in preparation for more than a year, which is a long time, but it is at least time well spent.

It is surprising that dancers do not seek material more often in classic literature with its rich supply; and with perhaps more chance of survival for the compositions than the now too prevalent social themes which can live only so long as the source of their inspiration is popular.

SHALL WE DANCE, *Radio City Music Hall, May* 13.

This film offers the usual solo and duo dances by Fred Astaire and Ginger Rogers. It also introduces Harriet Hoctor in one sequence with Astaire, which is short and much broken up by long-distance shots—and very disappointing. The few banal steps she dances with him were more ballroom than ballet, and the things she did alone were exactly the same tricks she has been doing in every number for the last ten years or more (the back bend, the fluttering arms and—ah, yes—kicking her head while in a back bend). After this picture has reached every small village and hamlet, and everyone has finally seen these stunts, it is to be hoped that Miss Hoctor will find some new steps—and especially some which might justify the oft-used appellation "America's Prima Ballerina."

The choreography of this scene, credited to Harry Losee, is very poor.

The stage show *Merry May* was routine, with the Rockettes in a colorful Coronation march, and the Ballet in a circus number, amusingly costumed as horses.

DANCES FOR SPAIN, *Adelphi Theatre, May* 23.

The recently formed American Dance Association presented their first program, part of the proceeds to go to the aid of Spanish Democracy.

Sophia Delza, Lasar Galpern, Lily Mehlman, Tamiris, Ruthanna Boris (courtesy American Ballet Company) and a newcomer programmed simply "Polonco" (who was rather mild in his manner of executing a *Farruca*) were soloists. The New Dance Group, directed by Miriam Blecher, and Dance Unit, directed by Anna Sokolow, each offered one long work. Most of the numbers were familiar and have already been reviewed.

Ruthanna Boris' two authentic Spanish dances, effectively costumed, stopped the show. Attractive, skillful, with loads of style and personality, Miss Boris is ideally suited to Spanish work, and shows great promise.

MARIA-THERESA and the HELICONIADES, *Guild Theatre, May* 23.

Like a page out of the book of the past was this all-Schubert program, with Chopin's *Marche Funèbre* in commemoration of the 10th anniversary of the death of Isadora Duncan. The numbers were in the true Isadora tradition which is a completely natural form of movement. There is no denying the beauty of the free movement in its unself-conscious simplicity and plastic grace. Many dancers could benefit by some of this method as done by Maria-Theresa; but a whole evening of it, expressing only such emotions as joy, solitude, lamentation, etc., is too much—and no longer enough.

Maria-Theresa seemed, at times, very like the Isadora we know from photographs, particularly when she posed with her arms stretched upwards. I recently noticed the same resemblance in Irma Duncan, another of Isadora's adopted daughters. These disciples of hers evidently absorbed much from their leader—perhaps slightly too much of her histrionics.

Six Moments Musicaux, danced by Maria-Therese alone—though rather too long—was beautifully and sensitively done, and, as an example of Duncan art, well worth seeing.

The Heliconiades, a group of young Greek girls, are for the most part still too much in a formative neophyte stage to be considered seriously. However, the effect of gaiety in the number with bouquets and ribbons was pleasing.

"AIDA," AMERICAN BALLET COMPANY, *Metropolitan Opera, May* 26.

The composition of the *Temple* and *Victory* dance interludes is conventionally simple and, except for balletic steps introduced, blended into the whole so well that there was no jarring line of demarcation between opera and ballet other than bringing a touch of grace, airiness and discipline to the otherwise lumpy and heavy "goings," which, on a particularly torrid evening, was very welcome. But something ought to be done about the awkward pause "asking for applause" at the end of *Victory Dance* with Daphne Vane and William Dollar as soloists. The men's group were a bit ragged in execution of the quite ordinarily arranged *Negro Dance* which—most of them being tall—created a somewhat-too-muchness of limb-and-movement effect. It can readily be seen why the use of small boys in this dance came to be traditional.

INGEBORG TORRUP, *New School for Social Research, May 27.*

No one of Miss Torrup's dances stood out over the others because all were almost identical in steps, moods and development. In fact, without her great vitality, personal charm and keen musical feeling they would be nothing. As they are, they seem to be romping improvisations (excellent for practice—not for concert stage), with the music interpreted mainly with the arms—the faster the music, the faster the waving or twirling of arms, sometimes with grace but without meaning. All of Miss Torrup's expression is in her face (where dozens of expressions succeed one another in a flash—fascinatingly). Her puckish spirit at times has her snapping fingers and clapping hands from sheer exuberance, which is all very well for Miss Torrup, but seems very odd when members of the group come out and do the selfsame things. What is sauce for the goose is not always sauce for the geese! However, the group choreography was more consistent in style and arrangement, and well done. The Greenwich House Dance Group (one in pigtails) was founded and directed by Miss Torrup. Maidie Wall and Luis Sucra, pianists, were assisting artists.

Three of Miss Torrup's dances were arranged to compositions of her own, reminiscent of Grieg, whose music is a favorite of hers, judging from the program.

ELLIS GOLD, *Brooklyn Museum, May 20.*

Now known as "Golico," Ellis Gold offered a recital of typical Spanish dances. Outstanding numbers were *El Limosnro, Jarabe Tapatio* and *Los Viejito.* His eloquent interpretations and beautiful costumes merited him an enthusiastic ovation from the capacity audience.

Mr. Gold was assisted by Paula Montoya, dancer, and Norman Secon at the piano.

PHILADELPHIA BALLET CO., *Theatre Champs Elysee, Paris France.*

"Paris season sensational success. Greatest praise from critics" is the text of a cable received immediately after the Littlefield Ballet's first performances. A telephoned message from an authoritative source said that the new ballets, *Barn Dance* and *Terminal,* were being met with great enthusiasm, the dancers receiving ten to fourteen curtain calls at each performance. This department will carry a review of the European season next month.

CALIFORNIA
by DORATHI BOCK PIERRE

HORTON DANCE GROUP, *Philharmonic Auditorium, April 26.*

Merle Armitage presented the Horton Dance Group as the closing concert on his series this year.

Lester Horton, the choreographer of the numbers, and the group as a whole have developed so remarkably in technique and perception in the last year there can no longer be the slightest doubt as to their present importance; or any limit put upon their artistic future.

It is an interesting and thrilling experience to watch the development of an art, for it encompasses within itself an entire evolution. It starts, as it did with the Horton Group, groping, depending upon past tried and assured techniques and ideas; then dissatisfaction, trying something new, borrowing and adding new techniques, revolutionary ideas and ideals, finally having tested them all, emerging creative, individual. So has the Horton Group passed through many phases of enthusiasms, each seeming at the moment to be the ultimate, each shortly discarded for something better. This concert showed such marked progress over all others that it evoked the greatest enthusiasm among many in the audience, but they have by no means reached the height they may attain through persistent endeavor.

They should strive for greater clarity. Horton's satires are too introverted; he likes them so much himself that he does not create them for an audience viewpoint, hence the audience does not know what he is driving at, and the laughter which they bring is half apologetic and embarrassed, no one being quite certain when to laugh, or why.

Better time and judicious cutting will greatly help his long ballet *Chronicle,* with music by Sidney Cutner, the first half of which he presented on this program.

An epic theme is still difficult material for the modern dancer, for the epic subject has not been used by dancers since Roman politics stopped the Greeks from using this dance form. Modern audiences have to be educated to an understanding of a long, serious theme in dance, and the dancers themselves working in a new medium feel they have so much to say that they become redundant and defeat their purpose by making the audience weary. Better in the early stages to be short, episodic, literal, and make the audience clamor for more, rather than surfeit them by the injection of too much of the abstract which breaks the continuity of the basic idea.

Especially outstanding are those parts which briefly and concisely come to the point, as in *Prelude to Fanatical Action,* danced forcibly by Kita Van Cleve; and *Fanatical Action,* danced by Bella Lewitsky and Group.

Mourning, denoting the Civil War period, was very weak. Surely in a chronicle of American life this period had much greater social significance than displayed in this number.

The closing number of this first half of *Chronicle* showed the brutality of the modern vigilante. This was unquestionably the strongest number, every movement being purposeful, clear and pointed for its greatest effect.

The last part of the program was *Salome,* with music by Bertha Miller English. This dramatic ballet, too, shows the improvement of much thought and work. It is literal, sensual, and completely emotional, and the use of several platform levels only heightens the climactic value of the choreography.

Bella Lewitzky as Salome displayed not only an almost perfect technique but a dramatic power in her use of pantomime which she should by all means further develop and encourage.

MARTHA B. DEANE and ROBERT TYLER LEE, *Royce Hall, April 29, 30, May 1.*

The dance concert given by the Dance Department of the University of California at Los Angeles has come to be one of the most eagerly anticipated dance events in Southern California. From a creative, artistic standpoint it ranks with the best professional groups, indeed it anticipates dance movements and points the way for other dancers to follow.

The problem confronting Miss Deane the choreographer, and Mr. Lee the artist, is unlike that of professional groups, for to their dancers dancing is chiefly a diversion and a recreation, yet in spite of this the artistry of these collaborators induces the greatest respect in professional dancers and artists.

Miss Deane's choice of material is not trivial, but highly intellectual metal to challenge our finest choreographers. She makes her approach not from the technical, but from the intellectual, educational viewpoint, and it is especially interesting to note that, this being so, the result is so completely emotional and simply human, the essence of dance in its original conception.

The weakest numbers on the program were the purely abstract. The dancers do not have sufficient command of technique and the choreography alone is not able to carry entire numbers.

They are at their best in those numbers in which they can grasp a dramatic moment and bring it to life.

Never have I seen the mood of an entire historical period so completely, breathtakingly recreated in one brief dance as in the *Bach Toccata and Fugue in D Minor.* It was so far superior in concept and performance to the same work done by more famous professional dancers, that the inevitable question arises: If the cultured amateur outstrips the trained professional, what of the future of dance in America?

But overshadowing even the Bach are those unforgettable gems of satire which set Miss Deane apart as a dance creator. Her satire is pure, clear, concise and perfect in the timing so necessary to this art. This perfection was proven (if in no other number) in *Spielerie by Stix,* a ballet satire, danced by untrained ballerinas. She repeated the Hary Janos Suite by Kodaly, *The Battle and Defeat of Napoleon,* which seemed even better by repetition.

A NIGHT IN SPAIN, *Wilshire Ebell Theatre, May 20.*

Carmela and Gabriel Cansino appeared in a program of Spanish dances, all choreographed by that master of the Cansino family, Antonio, grandfather of Gabriel.

Supporting the dancers were Roberto Arellanes, pianist, and Guillermo Arcos, former guitarist for Argentina.

This concert was given as a prelude to their opening early in June at the Teatro Alameda in Mexico City.

MARIA THERESA *(third from right, standing) and her group, the Heliconiades*

Foot-Notes

by WALTER WARE

Foot-Prints — on the Sands of Broadway

AMERICANS IN HOLLYWOOD: George Balanchine, dance director and choreographer of the American Ballet, recently expressed his satisfaction at Samuel Goldwyn's announcement to the effect that the forthcoming *Goldwyn Follies* in which the American Ballet will appear, is to be filmed in technicolor. "The ballet," said Mr. Balanchine, "is as much dependent on color as it is on music and movement." (*Rumor has it that only two members of the company passed the screen test.*)

●

A STAR IS FOUND: Mary Eaton, former star of the *Ziegfeld Follies, Kid Boots* and numerous other New York successes, was married May 24 to Charles A. Emery, rancher. *(Best wishes, Mrs. Emery, from one who will always remember you as the winsome and rather pathetic little Five O'Clock Girl.)*

●

TILLIE LOSCH, reports a well-known Broadwayite, was recently discussing unusual names with Russel Crouse. "My middle name," assented Tillie,"is a very common one." . . . "And what is that?" asked Russel. . . . "Essel," the Austrian dancer replied. . . . "Essel," said Crouse, "why that isn't a common name at all. How do you spell it?" . . . Miss Losch reciprocated. "E-T-H-E-L," she answered. *(P. S.—I don't believe it either.)*

●

SHOEIN' THE WILD MARE is the newest craze which has sprung from the Cotton Club. This famous Harlem hangout, it will be remembered, also contributed to the world of danceomania such rhythms as *Truckin', Shim-Sham-Shimmy, Suzi-Q* and *Peckin'*.

●

A HORSE AND A CAT, on the other hand, who are appearing for an indefinite engagement on a new animated liquor sign in the Forties, are credited with being the newest dance sensation on *Broadway*.

●

RUMORS PERSIST, despite recent denials, of the recent upheaval in the ranks of the Monte Carlo Ballet Company. It is now reported that Leonide Massine, who has long wanted to have a company of his own, conferred with New York patrons at the close of the recent De Basil spring season here. Several wealthy women, who were known to be in the group, discussed the idea of an international ballet which would eventually be housed at the Metropolitan Opera House in place of the American Ballet. *(Why not have a* REAL *American ballet, one made up of real Americans and conducted by and for Americans, at the Opera? There is such a ballet, you know.)*

●

ROMANCE . . . AH! Olive Mallet, the glamorous Miss England of the *Casino Follie* has announced her engagement to Vincent Travers, suave musical director of the French Casino.

●

DOROTHY DARRELL, dancer, sailed on the Normandie recently to wed Harry Richman, who, as reports have it, is making such a success in London.

●

DOROTHY STONE and CHARLES COLLINS returned to Broadway after a too long absence in the short-lived *Sea Legs. (Welcome home, Dorothy and Charlie, and better luck next time.)*

●

ROBERT LATOUR is the name of the engaging young man who is making such a personal hit in one of Long Island's better Bavarian Villages as Master of Ceremonies. Bavarian entertainment seems to be all the rage on the Island this summer, and when recently I dropped into the Baldwin Brauhaus near Baldwin, L. I., there I found the snappiest and most colorful array of dancing and singing waiters and waitresses that it has ever been my pleasure to encounter. Real atmosphere. And the entire show was woven together (and a neat job it was too) by the aforementioned Mr. Latour. Here is a good-looking young Frenchman who not only can dance and play the violin but has a singing voice of unusual quality. *(How does it happen, I wonder, that New York agents and talent scouts have never discovered this exceptional talent. He's a natural for musical comedy and night club work.)*

●

BUCK and BUBBLES, the negro team, have signed for *Virginia*, the Arthur Schwartz-Laurence Stallings musical play which will open at the Center Theare some time in August. *(Is this to be another one of those spectacles which seem to have become a tradition at this house, such as The Great Waltz and White Horse Inn?)*

●

FLASH! From the Dallas Pan-American Exposition comes word of the successful opening on June 11 of the 48 Chester Hale girls —a precision group and a small ballet group. One of the feature precision numbers is Blue Bonnet (named after the Texas State flower). Georges and Jalna, ballroom dancers, appeared in a sensational finale, an arrangement of Ravel's Bolero in somewhat oriental style. On the trip from New York to Dallas the mayors of each city through which they passed greeted the troupe. It is said that practically every state in the Union is represented by one of the Chester Hale girls.

●

CARLOS REPORTS: Al Bernie, Rudy Vallee protege, is now learning tap. . . . The Lathrop Brothers and Virginia Lee are learning new routines while playing at the Paramount Theatre. . . . Eileen O'Connor, premier ballerina, is learning tap to combine with her classical repertoire. . . . Nick Long, Jr., opened at the Roxy Theatre June 4. . . . Barrie and Gail just finished a tour of Pennsylvania, playing the leading hotels and clubs. . . . Frances Cole, teacher of children's work at Carols', dashed out to Ohio for a week's visit with her parents. . . . Ray and Grace McDonald have been held over at the Savoy Plaza indefinitely. . . . The mother of Jean and Lois Sterner just returned from Paris, where they are playing at the Bal Tabarin—she reports offers from Australia, Africa, Hollywood and also a New York show.

●

SINCLAIR REPORTS: Maurice Kelly, featured dancer of the Six Debonaires, has been held over at the Hollywood Restaurant . . . the sextette has been signed by the Shuberts to appear in the next Buchanan show of which Jack Buchanan will be the star. . . . Lola Karol is going in a new Ben Marden Riviera show. . . . Kari Lynn is dancing at the Lido Club in Montreal. . . . Carlos Machado writes that aside from appearing with Mistinguette he is busy doubling at other clubs in Paris.

●

SUBWAY advertising cards carry a well-known coffee ad which shows the photograph of a gleaming young lady, her mouth opened wide in song, beside a microphone. The upper caption reads: Helps You to Hit the High Ones. And the lower caption reads: Rita Rio, dancer. *(Somewhat screwy, eh what?)*

●

THE DANCE GOES ON is the title of the new Louis Golding novel which has just been published in this country. Some time ago I had the opportunity of reading the English edition of this book and found that one incident alone betrays the identity of the world-famous ballerina whose life Mr. Golding is depicting. The incident has to do with

Top—DORIS NILES *as she appeared in Paris, recently. Center*—MANUEL *and* PATRICIA, *dancing in San Francisco's night spots. Below*—ADA KORWIN, LETITIA IDE *and* ALICE DUDLEY, *members of the Eleanor King group who presented an original ballet,* ICARO, *recently*

the presentation of a palace to the ballerina by the Czar. *(Can anyone else guess who that ballerina might be?)*

●

CARAVANSERAI: The Ballet Caravan which is in a sense a stepchild of the American Ballet, is planning not only a second summer tour but also expects to indulge in independent activities during the forthcoming fall season. So far, the little caravan is still a part of Mother Warburg's big happy family, but it is reported that several of the children have no intention of remaining around the hearthstone after their present obligations *(Heaven knows where the little Caravan will have rested in the end.)*

●

BALLET QUADRUPED: Even the American horse is becoming ballet conscious as was proven by Cilly Feindt's terpsichorean-minded animal who made a personal dancing appearance at the Music Hall recently.

●

PAULA TRUEMAN, who plays the part of the ballet dancer in the Pulitzer prize play, *You Can't Take It with You,* has been promised the third pair of kittens which will soon be too big to use in the play. . . . In preparation for this new possession, Paula visited kennels where the pair No. 2, who long ago grew up, are being harbored, to learn about the care of kittens. . . . Over the kennel where the kittens were housed was placed the sign, *You Can't Take It with You.*

●

SCARLETT FEVER: Although Gracie Allen has been associated with the radio for the last few years I believe all of those who remember the little Irish Jig that she used to do in her vaudeville act, *Lamb Chops,* will agree that she has a legitimate right to find her way into these pages. And here is her story: Gracie recently startled the theatre-going world when she publicly announced that she positively would *not* play Scarlett O'Hara in the film version of *Gone with the Wind.* In the beginning Gracie thought that she might consider the role—when and if it were offered to her. But now she has changed her mind. When questioned as to her reasons for this important decision, Gracie replied, "Although Scarlett is undoubtedly a very colorful role, I don't think it would match that little blue hat of mine." *(Slightly off-color, huh Gracie?)*

●

SONJA HENIE has applied for citizenship papers in the United States. "I have been able to earn more money here than I ever knew existed," says Sonja.

●

FLORENCE HAYES, twenty-one-year-old New York cabaret dancer, was killed in an automobile accident in Paris, France, May 25. The United States Consulate is trying to locate her relatives.

●

PAUL DRAPER, tapping-danseur in the Persian Room at the Plaza Hotel, is offering a new type of dancing to the patrons of this famous hostelry. "It is a combination of surrealism and syncopation," explains Draper. *(The sample I heard of it on a recent Sunday afternoon broadcast was not so hot.)*

●

QUIET, PLEASE: Did I hear *dirt* about a certain ballet company recently from one of its ex-members.

●

A BABE IN ARMS: Mitzi Green, who will be remembered as a child prodigy in the movies, has been signed because of her unusual success in the current Broadway hit, *Babes in Arms,* to begin a new screen career for R. K. O. Her first film will be a picturization of Arthur Koeber's stage play, *Having a Wonderful Time.* This will precede *Love Below Freezing,* which had been announced as Mitzi's first. Miss Green, who is said to be a connoisseur of Chinese food, was recently voted by the Harvard seniors as their favorite girl. *(Nice work, Mitzi.)*

●

CAROLA GOYA, Spanish dancer, sailed May 15 for a tour south of the equator beginning in Rio de Janiero June 8.

●

KATHLEEN WILSON, who plays the role of Claudia Barbour in the popular radio sketch *One Man's Family,* was once a dancer with Ruth St. Denis.

●

ARTHUR MURRAY made one of his famous puns recently when he suggested that Hollywood's official anthem should be *The Stars and Tripe Forever.* Mr. Murray also seems to be overly adept at suggesting flicker titles. When Daryl Zanuck made known the fact that he was trying to acquire the services of George Jean Nathan, Murray suggested that his first screen appearance should be called *The Bird of a Nathan. (Ouch!?**)*

●

AN OPEN LETTER TO A DANSEUR: Dear Mr. H—: Apparently you are not aware of the fact that in a game such as yours and mine, a little courtesy (a very little) can often go a long, long way. Give and Take, as you should know, has long been the code of Broadway. In your case, however, it is quite evident (or else you are the most negligent person in the world) that you know the true meaning of only half of that code: Take. I know of a number of people who have been surprised by your apparent lack of appreciation for favors granted you with no idea of anything in return. I wonder if there is any connection between this and the report on Broadway that you're slipping?

●

IT'S USUALLY just as difficult to trace the chronography of a song as it is to solve the age-old problem of which came first—the chicken or the egg. However, the genealogy of *Peckin',* the new dance introduced in RKO Radio's hilarious musical comedy, *New Faces of 1937,* has been firmly established. It seems that three negro boys, Paul Black, Albert Gibson and Esban Mosby, who call themselves "The Chocolateers" were in need of a new dance routine for their nightly chore at the Cotton Club in Culver City. They chanced to pass a chicken yard, noted a rhythm in the manner in which the chickens pecked their food and cackled at the same time, and conceived a routine from this pastoral procedure.

RKO advises that anyone who has mastered the intricacies of *The Charleston, Truckin'* and similar terpsichorean titillations won't have much trouble with *Peckin'.* "First of all," we are told, "you find a barnyard. You stand in the middle of it with can of cracked corn, and produce this noise, "Tuk . . . tuk . . . tuk . . . tuk . . . tuk . . . tuk." When you find yourself surrounded with chickens, you spray the corn in all directions. Then note carefully the cervical movements of the gallinaceous bird. If you can imitate it, you are "peckin'." Ten nights in a barnyard is guaranteed to bring results." *(This department will be glad to receive action pictures from any teachers who adopt this method of learning Peckin'!)*

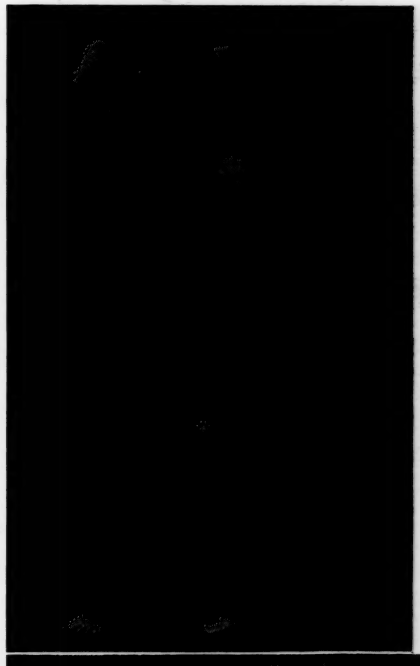
●

TO ENGLAND. Adolph Blome, her former ballet master, trekked down to the Queen Mary to bid Patricia Ellis bon voyage and wish her luck in the new musical she will make in England.

●

JOHNNY MATTISON REPORTS: Charlotte and Charles Lamberton have just returned from a successful tour with Dave Appolon. . . . Elinore Knight has signed to work with the State Brothers act. . . . Jackie and Honey Wilson will again appear at Mario's Mirador. They were on the opening bill. . . . Ethelyn Mattison, daughter of Johnny, will appear in a short for Educational booked by Ed Riley. . . . Kay Gorham has booked her troupe all summer at the Berkshires. . . . Sonia Arafeloff, of the French Casino, will make a screen test for 20th Century-Fox. . . . Jean and Jaye Duval are playing at the Shoreham Hotel in Washington. . . . Nell Bilz has teamed with Billy Ames for hotel and club work. . . . Glenn Perry is vacationing at her home in Norfolk, Va. . . . Irma Bundel will be signed by the Hart office to appear in a musical this fall. . . . Alice Woods has broken in a new act.

(*Continued on page* 32)



MARGARET SEVERN *as she recently appeared in London*

LUCILLE *and* LAVERNE, *a specialty team doing a tap-toe number arranged by the Mayland Studios, Chicago*

STUDY WITH THE MA

The DANCING MASTE

and it's 20 Affiliated Clubs

Presents 23 Outstanding Teachers—Each One a

In the Nation's Capital

Headquarters—Hotel Mayflower—J

Two Week Normal School of 7 Hours per day

5 Days Each Week . . . Opens Monday, July 19

NORMAL SCHOOL FACULTY
Week of July 19th, 1937

JACK DAYTON—Beginners Tap
PAUL MATHIS—Modern Work
MR. and MRS. IVAN TARASOFF—Ballet (2 hours each day)
FRAN SCANLAN—Advanced Tap
MISS MARGIE HARTOIN—Musical Comedy
ELLIOTT VINCENT—Acrobatic

NORMAL SCHOOL FACULTY
Week of July 26th, 1937

LEO T. KEHL—Beginners Tap
ANGEL CANSINO—Spanish Dancing
MR. and MRS. IVAN TARASOFF—Ballet (2 hours each day)
OSCAR CONRAD—Advanced Tap
MISS ANNETTE VAN DYKE—Children's Dances
ELLIOTT VINCENT—Acrobatic and Adagio

THE 54th ANNUAL CONVENTION

Including 40 Hours of Dance Instruction—Ball—Entertainment—Banquet—Sightseeing, etc.
Opening Sunday, August 1st

CONVENTION FACULTY

JACK MANNING will present a 3 hour program in Tap Dancing to 2:00 P.M. on Sunday, August 1st, 1937, at 11:00 A.M.

Faculty for Convention Week starting Monday morning, August 2nd, at 9:00 A.M.

RAY LESLIE—Tap Dancing
MADAME SONIA SEROVA—Children's Dances

CONVENTION FACULTY (continued)
CHARLES WEIDMAN—Modern Work
THOMAS M. SHEEHY—Novelty Routines
GUSTAVE HOLZER — Character and National

CONVENTION BALLROOM TEACHERS

DONALD SAWYER — BERNIE SAGER
MISS VIRGINIA GOLLATZ — COR KLINKERT
FRED LE QUORNE—Exhibition Ballroom
ALBERTO GALO—Exhibition Ballroom

CONVENTION ENTERTAINMENT FEATURES

President's Ball — Sight-seeing Tour — Moonlight Boat Ride — Entertainment Sponsored by The American Dancer Magazine — Banquet and Ball, etc.

ASTERS THIS SUMMER

ERS OF AMERICA, Inc.

Clubs—A National Organization

ne a Specialist . . . In a Three Week Program

pital—Washington, D. C.

er—July 19 to August 7, Inclusive

Membership in the Dancing Masters of America, Inc. or One of It's 20 Affiliated Clubs . . . MEANS . . .

ADDED PRESTIGE

The American public recognizes the D. M. of A. member as a reliable and accredited dancing teacher in each community.

GREATER PROFITS

The D. M. of A. shows you how to make more money in your school.

PROFESSIONAL CONTACTS

Mingling with the masters who are annually engaged at great expense to give instruction in all types of dancing to D. M. of A. members is a great inspiration to the teachers who attend our Normal Schools and Conventions.

NEW IDEAS

Associating with other successful teachers at monthly local meetings and annual national conventions gives you a chance to obtain new ideas.

DANCING TEACHERS: It is not too late to take advantage of what the D. M. of A. has to offer you this summer. If you are not a member write today for information as to the requirements necessary for becoming a member of the D. M. of A. or one of its affiliated clubs.

Teachers are invited to visit the association's summer headquarters, Mayflower Hotel, Washington, D. C., after July 17 to obtain details.

◆ **COUPON** ◆

WALTER U. SOBY, Secy-Treas. JULY
553 Farmington Ave.
Hartford, Conn.

Dear Sir: Please send me, Free, complete information as to the requirements for membership in the D. M. of A.

Name .....

Address .....

City and State .....

COSTUMES F

Straight out of *Grimm's Fairy Tales* is Gretel, the little German girl above, in her tight-bodiced costume. To the left is illustrated the peasant's coif which she wears. Little Eva of *Uncle Tom's Cabin,* at the left, is charmingly frocked and has long golden curls, which are pictured up in the corner. Right below is Little Red Riding Hood with cape and basket; the smaller picture shows a side view of her hood. To the right, further down, is brave Robin Hood with his trusty bow and arrows. Robin Hood's dashing hat is shown above him. To the left again, we have Hansel, Gretel's companion, in his knee pants and cap. At bottom, a rear view is given of his wide suspenders. In the lower corner stands Topsy, Eva's devoted friend, who wears her gay patches with a mischievous air.

FROM FAIRY TALES

Designed and Illustrated by LOIS BROOKS

Little Bo-Peep is in shepherdess costume, with her wide bonnet drawn in the insert. The Little Soldier is very military; his cap is illustrated at left. Little Boy Blue goes whistling along in a frilled vest, shown below him. In the upper right-hand corner is Cinderella dressed for the ball; a rear view of her ruff is pictured. Her gallant Prince Charming is dressed in fine style with a swaggering cape. Demure Kate Greenway, to the left below, looks pretty with her parasol and bonnet, which may be seen in the smaller drawing. At the lower right is the Little Dutch Boy with his wooden shoes and little jacket, which is above.

The Ballroom Observer

A Forum of the Social Dance Conducted by
THOMAS E. PARSON

THIS department has, on more than one occasion, stressed the logic of a permanent campaign of planned publicity for the dance teaching profession as a whole, and for ballroom dancing in particular. The reasons for this are manifold, chief among them being the absolute necessity of counteracting statements given to the press which, while proffered with every good intention, are more likely than not written up by the cub reporter whose only thought is a "good story," regardless of the after effects. Take for instance the story which appeared in the New York Herald Tribune on May 22. Headlines announced the fact that "Recreation Leaders Hear of Peril of School Dances."

The story was an account of the twenty-second annual convention of the National Recreational Congress which was in session at the Hotel Ambassador in Atlantic City, and follows, in part:

"Wholesome forms of 'co-recreation' were discussed, but a warning against dancing was given by Miss Kathleen Crowley, director of the Waterbury (Conn.) Girls' Club and probation officer of the Waterbury Juvenile Court. She said: "I'm doubtful about dancing. No matter how well supervised this dancing may be, invariably dates are made. Then after the school dance or recreation dance is over, off they go to the nearest tavern or roadside hangout, where supervision is lacking and almost anything can happen."

Now, this was a challenge your observer simply could not ignore, and his letter of protest to Miss Crowley contained the following:

". . . It is surprising that you did not mention also a few other forms of recreation which, in my opinion, offer favorable opportunities for 'making dates.' For instance, Sunday School picnics, prayer meetings, choir rehearsals, hiking parties, mixed bathing, etc. Isn't it a fact that, mutual attraction existing, a boy and a girl will make dates regardless of time or place? And do you think it quite fair that dancing alone should be condemned for actions which are clearly the results of negligence on the part of the authorities in permitting the operation of these places where 'supervision is lacking and almost anything can happen? . . ."

Immediately on receipt of that letter Miss Crowley phoned from Waterbury and apologized for being misquoted by the reporter who took the story. The damage was done, nevertheless, for thousands of people must have read that story and will be affected, to some extent, by what a person in Miss Crowley's position was supposed to have said.

In a letter which followed her phone call, Miss Crowley clarifies the situation somewhat and has borne out the contention that newspaper reporters do not always write exactly what was intended. Miss Crowley says, in part:

". . . It is unfortunate that the person who reported it (the story) did not quote me verbatim and publish my introductory explanatory remarks which should make it clear to all that I was referring to those dances, principally commercial in nature, where proper supervision is lacking. It is true that other social affairs may lead to unfortunate results if proper care and supervision are lacking. Personally, I am very fond of dancing and as a matter of fact we have two dancing teachers on our Girl's Club staff and are holding a large dance on May 27th . . ."

The evils which have been placed at the door of ballroom dancing are far too numerous to mention, but the climax has just about been reached when recreational leaders suggest that it be curtailed in "planning programs for young men and women of marriageable age who are unable to marry because of financial reasons."

Come to think of it, though, this story might develop added interest in dancing. Those who don't dance may suddenly discover that they've been missing something, more especially if it's good enough to be tabooed by groups of self-appointed censors of public morals. And maybe the dance profession ought to subscribe to a movement to abolish all forms of dancing since the average American, when told he must not do a certain thing, whether he does or not, usually sets out to learn for himself whether it is good or bad and has a whale of a good time defying law and order. Prohibition proved that!

One is reminded of the Chicago minister who said, in defense of his inaugurating regular social dance periods within the confines of his church:

"As long as we have music our young people—and their elders, too—will have the urge to dance; and I contend that it is far better for the church to cater to their wishes than to have them sneak out and fulfill this natural urge behind closed doors." And so it came to pass that the young people of that church—and a Methodist church, at that—and many of their elders were actually encouraged in what had been previously denounced as 'a plaything of the devil.' Later on figures were presented which proved that these social periods were directly responsible for an increased Bible School attendance which had, up to that time, been on a decline. The story goes that the phrase "So long—see you in Sunday School" had its origination at these dances.

The elimination or curtailment of school or other dances most decidedly will not eliminate or curtail the making of dates by our young people; nor will it keep them from visiting those places where "supervision is lacking and almost anything can happen." On the contrary, these places are more apt to be patronized on a much larger scale if the young people are denied the right to gather and dance under the proper environment; and the few who do make dates which end at the "nearest tavern or roadside "hangout" will find their way to these places somehow, regardless of whether the dates are made at the school dance, a Sunday School picnic or a choir rehearsal. And dates will continue to be made, *mutual attraction existing,* regardless of time or place. Furthermore, *as long as we have music our young people—and their elders—will have the urge to dance!* And if the music is better at the tavern or roadside hangout than at the school dance (and it usually is) then those responsible for the school dances should see to it that music equally as good is forthcoming at the school dances.

There is another thought which creeps into our mind, a thought which these self-appointed censors of public morals might bear in their own minds when thinking of ways and means of helping our young people to "wholesome, uncommercialized recreation which will help them attain a normal social life," and that is: If we were the proprietor of a tavern or roadside hangout in or near a community where school dances were held, it would be to our advantage if this competition could be eliminated for the simple reason that (and pardon the constant repetition) as long as we have music our young people will have the urge to dance. In other words, we'd like to corner the market and pocket every possible dollar spent for dancing. And if these self-appointed etceteras don't watch their step that is exactly what will happen. In any event, the very mention of places where "supervision is lacking" (pardon the repetition again, please) is a good advertisement for them. Surely, the S. A. C. O. P. M.'s do not wish to be suspected of selling out, intentionally or otherwise, to this type of competitor. If not, it would be well if, in the future, a love for publicity does not cast ulterior reflections on a profession which is doing all in its power to promote and foster good and proper behavior when young people indulge in what learned members of the medical profession have seen fit to call a most healthful recreational exercise.

ALBERT BUTLER *demonstrating his theory of proper body balance at an Albert Butler Night on the Hotel Pierre Roof*

SWING BOLERO

From London—*by* HENRY JACQUES

With An Introdution by Dorothy Norman Cropper

HENRY JACQUES

HEREWITH is presented for the first time the *Swing Bolero*. As we well know, there is eternally a demand for something new, and Coronation Year, in London particularly, could never be allowed to pass without the introduction of a new dance. You may judge its merits for yourself, but first I want to tell you how it came about.

Annette Mills, formerly of the well-known dance team of Sielle and Mills and who has many current musical successes to her credit, was asked by a band leader to "give us something that is new in the line of *Swing*." (As for just what *Swing* is, I refer you to the February issue of THE AMERICAN DANCER, where Mr. Parson quoted my correspondence with Dr. Siegmund Spaeth on the subject.) Miss Mills finally produced *Swing Bolero*, a combination of a bolero bass and rumba treble. It was first introduced on the air, May 10, by Henry Hall and the B. B. C. dance band. June 16, it was presented to the public at the Astoria ballroom by Henry Jacques, who originated the steps for it.

Now, a few words about Mr. Jacques: He is a Fellow and Examiner of the Imperial Society and a member of the executive committee (ballroom branch); an honorary Fellow and technical instructor to Norge Danselaererforbund of Norway and to Danse Ringen of Denmark; from 1933 he has been undefeated in World and British Professional Dance Competition. He is tall, slight, blond and well built, has a charming manner and is entirely without affectation. I would like to add that he is one of the few teachers who concentrates on execution rather than on material.

Mr. Jacques' description of *Swing Bolero* follows. In the basic step some readers will recognize the form of what we called the *Nira* at the Golden Anniversary Convention of the D. M. of A. I mention this fact for two reasons: First, even though the rhythm is entirely different, the *form* is exactly the same, and this shows the practicability of the step. Second, any step that would be arrived at by both Americans and English might go a long way toward a "mutual dance plan."

While you are awaiting the publication of *Swing Bolero*, don't forget that bolero is an accepted South American dance; try Victor Latin-American record No. 32562.

SWING BOLERO

First Basic Figure

Forward Walk

Position. Feet together. Facing L. O. D.

N.B.: It can also commence facing diag. to wall or diag. to centre.

	BEATS
1. Forward R.F. a medium length step	1, 2,
2. Side L.F. a short step turning slightly to R. (facing diag. to wall)	3,
3. Close R.F. to L.F.	4,
4. Side L.F. a short step	5,
5. Close R.F. to L.F.	6.

Complete figure, 1 bar of music.

This figure can also be danced with a slight turn, approximately a quarter of a turn to left or right.

Repeat with L.F.

Rise and Fall

Rise at end of second step

Lower at end of fourth step.

Second Basic Figure

Natural Turn

Position. Feet together. Facing diagonally to wall.

	BEATS
1. Forward R.F. a normal length step, turning to R.	1, 2,
2. Side L.F. a short step, still turning to R.	3,
3. Close R.F. to L.F. (now backing diag. to centre)	4,
4. Side L.F. a short step	5,
5. Close R.F. to L.F.	6,
6. Back L.F. a normal length step turning to R.	1, 2,
7. Side R.F. a short step still turning to R.	3,
8. Close L.F. to R.F. (now facing diag. to centre against L. O. D.)	4
9. Side R.F. a short step	5
10. Close L.F. to R.F.	6,
11. Forward R.F. a normal length step turning to R.	1, 2,
12. Side L.F. a short step still turning to R.	3,
13. Close R.F. to L.F. (now facing diag. to centre)	4,
14. Side L.F. a short step	5,
15. Close R.F. to L.F.	6,
16. Back L.F. a normal length step turning to R.	1, 2,
17. Side R.F. a short step, still turning to R.	3,
18. Close L.F. to R.F. (now facing diag. to wall)	4,
19. Side R.F. a short step	5,
20. Close L.F. to R.F.	6.

Complete figure, 4 bars of music.

If going into a Reverse Turn after this figure, no turn is made on Nos. 16, 17, 18, 19 and 20. Then forward R.F. into Walk without turn, into a Reverse Turn.

Rise and Fall Natural Turn..

Rise at end of 2nd step
Lower at end of 4th step
Rise at end of 7th step
Lower at end of 9th step
Rise at end of 12th step
Lower at end of 14th step
Rise at end of 17th step
Lower at end of 19th step.

Reverse Turn

Third Basic Figure

Position: Feet together. Facing L. O. D. or diag. to centre.

	BEATS
1. Forward L.F. a normal length step, turning to L.	1, 2,
2. Side R.F. a short step still turning to L.	3,
3. Close L.F. to R.F. now backing diag. to wall	4,
4. Side R.F. a short step	5,
5. Close L.F. to R.F.	6,
6. Back R.F. a normal length step turning to L.	1, 2,
7. Side L.F. a short step, still turning to L.	3,
8. Close R.F. to L.F. (now facing diag. to wall against L. O. D.)	4,
9. Side L.F. a short step	5,
10. Close R.F. to L.F.	6,
11. Forward L.F. a normal length step turning to L.	1, 2,
12. Side R.F. a short step still turning to L.	3,

(*Continued on page* 30)

Left to Right—First Step of Forward Walk, Count 1-2. Second Step of Forward Walk, Count 3. Third Step of Forward Walk, Count 4. Fourth Step of Forward Walk, Count 5. Fifth Step of Forward Walk, Count 6

Success Needs Salesmanship

by **BETTY CARUE**

JUST what is the real secret of success in any line of endeavor, particularly the teaching of dancing in any of its many phases? On the surface it would appear that a thorough training in the varied subjects, together with the ability to impart the results of that training to others would, in itself, be sufficient. Yet there are dozens, yes, hundreds, who, without a doubt, are thoroughly qualified in one or more phases of the dance who have yet to reach the pinnacle of even moderate success. On the other hand, there are a few, at least, who know comparatively nothing of the actual fundamentals of teaching and yet could, so to speak, buy and sell many of those who are, by all accepted standards, masters of their art. What, then, is the real secret of success in dancing, or any other business or profession?

The answer to that question was sought by more than two thousand people one night last winter when they thronged the grand ballroom of the Hotel Commodore in New York. They had read, a few days previously, an ad, which said, in bold headlines, "Increase Your Income—Learn to Speak Effectively—Prepare for Leadership!" Among that huge crowd was a young lady who, for the past few years, has been engaged in teaching a highly specialized type of dancing, a type which required its presentation in lecture form in order to build up a demand for its technique.

Dale Carnegie convinced a good portion of that crowd that no matter how much knowledge of a given subject a man, or woman, could ever hope to acquire in a lifetime would prove of little value in attaining marked success if the knack of winning friends and influencing people were lacking in a person's mental make-up. And just how could one go about developing this knack?

"By developing a mental attitude which bespeaks perfect *poise, balance and rhythm* in your approach of those who you desire to win over to your way of thinking," explained Mr. Carnegie from the platform.

Poise, balance and rhythm! Why, here is something, thought our young dancing teacher, that is really my stock in trade, but I've been considering these necessary requisites *only* from a standpoint of attaining physical grace and posture. Now, again, she heard Dale Carnegie says: "An exhaustive study has been made to determine the causes of business success. As a result it has been declared that about 85 per cent of success in business is due, not to superior *knowledge* of a given subject, but to superior *ability* to influence others."

Ability to influence others! Now we're getting somewhere, thought our young friend. Really, I must develop the ability to convince my prospects that my type of dancing *is* the type they need. Arousing herself from her meditations, she heard him continue: "John D. Rockefeller once said, 'I will pay more for the ability to handle people than for any other ability under the sun!' and that ability can be developed by almost anyone who makes up his mind to do it."

That's all I want to know, thought the only dancing teacher (to our knowledge) in that huge crowd. And that probably answers a question put a few days ago concerning the reason for her gradual increase of business. The question was of the rubber stamp variety, namely: "How does she do it?" Well, here is how she did it, and here is how hundreds of other dancing teachers can cast off

DALE CARNEGIE

the burden which is holding them down to a level far below that which their technical ability warrants:

1. She permitted herself to be trained, by constant and supervised practice, to develop a mental poise, balance and rhythm.
2. She learned how to overcome fear and how to cure an inferiority complex, and how to develop courage and self-confidence.
3. She learned how to sell herself—her services, her knowledge and her enthusiasm to those with whom she came in contact.
4. She learned to "think on her feet," which in turn helped her to address business conferences, meetings, clubs and organizations without the use of notes.
5. She increased her vocabulary and developed a richer, more accurate command of the English language.
6. She increased her knowledge of practical psychology and her skill in human relations which helped her to win more friends and influence more people.

There you have, in a nutshell, a part, at least, of the secret of success in your line of work. There was a time, you know, when the dancing teacher could boast proudly of the fact that he was nine-tenths an artist and one-tenth (or less) of a business man. That attitude has become outmoded. Shall we presume that the ever-increasing number of dancing teachers who are becoming more than slightly concerned with problems dealing with the disposal as well as the acquisition of the wealth of material available to them, are prompted by the realization that theirs *is* a competitive business requiring competitive methods if success is to be attained? And by that we do not mean to infer that the usual type of competition, namely, cutting prices and resorting to practices which can only cheapen your efforts and lessen the monetary results, is at all necessary. A good salesman can get a good price, and to become a good salesman you must learn that a good product well presented is worth many times more than a poor product presented in any manner.

At least one dancing teachers' organization will tackle the problem of helping its members "sell" as well as acquire material this summer. The New York D. T. B. A. has arranged for a series of forums at which will be discussed ways and means of "merchandising" the material presented at its convention in July.

SWING BOLERO

(*Continued form page* 29)

13. Close L.F. to R.F. (now facing diag. to wall) 4,
14. Side R.F. a short step 5,
15. Close L.F. to R.F. 6,
16. Back R.F. a normal length step turning to L. 1, 2,
17. Side L.F. a short step still turning to L. 3,
18. Close R.F. to L.F. (now facing diag. to centre) 4,
19. Side L.F. a short step 5,
20. Close R.F. to L.F. 6.

Complete figure, 4 bars of music.
If going into a Natural Turn after this figure, no turn is made on Nos. 16, 17, 18, 19, and 20, then forward L.F. into walk without any turn into a Natural Turn.

Rise and Fall
Rise at end of 2nd step
Lower at end of 4th step
Rise at end of 7th step
Lower at end of 9th step
Rise at end of 12th step
Lower at end of 14th step
Rise at end of 17th step
Lower at end of 19th step.

Fourth Basic Figure

Conversation Walk
Position: Feet together. Sideways to L. O. D.
Taken after 2 bars of Rhythm Side step.

TIMING

1. Side L.F. a normal length step, opening Lady into P.P. 1,
2. Tap R. toe level with L. toe in P.P. 2,
3. Over and across with R.F. a medium length step in P.P. 3,
4. Side L.F. a normal length step, and pause for one count 4, 5
5. Close R.F. to L.F. 6.

Complete figure, 1 bar of music.
Repeat ad. lib. Now go into Rhythm Side Step or step forward L.F. into Forward Walk.

Rise and Fall
Nil.

Advanced Rhythm and Variation

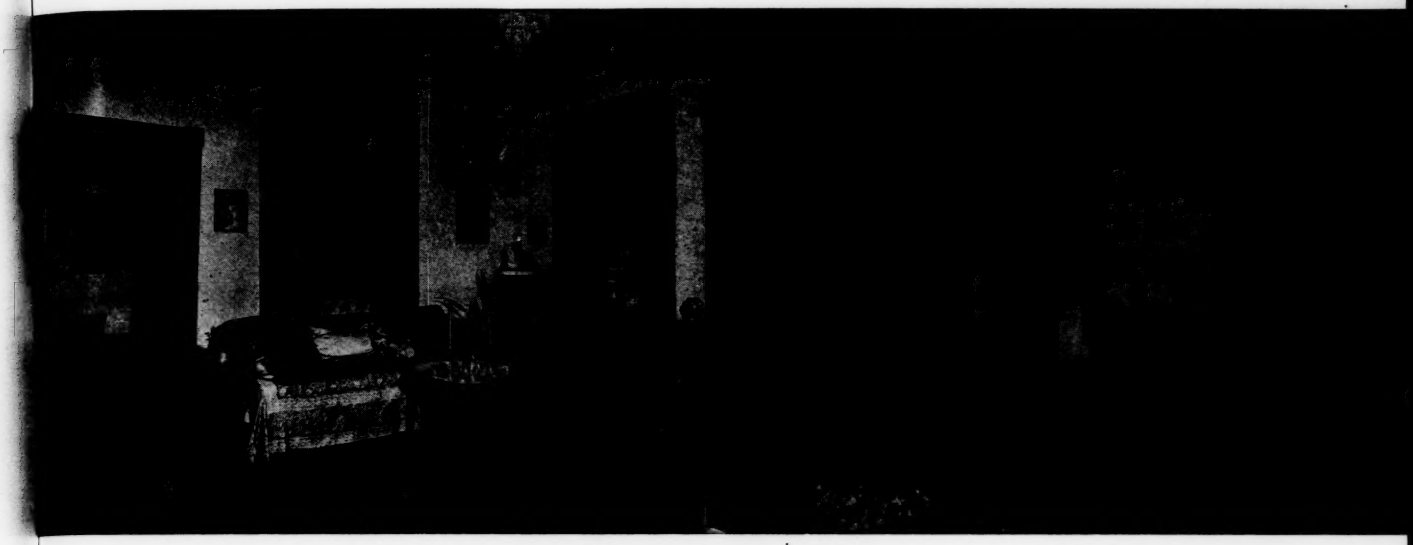
Rhythm Side Step
Position: Feet together sideways to L. O. D.
N. B.—This can be taken after a step forward with the R.F. diag. to wall.

BEATS

1. Side L.F. a medium length step 1, 2,
2. Close R.F. to L.F. and
3. Side L.F. a short step 3,
4. Close R.F. to L.F. 4,
5. Side L.F. a medium length step 5, 6,
6. Close R.F. to L.F. 1, 2,
7. Side L.F. a short step and
8. Close R.F. to L.F. 3,
9. Side L.F. a medium length step 4,
10. Close R.F. to L.F. 5, 6.

Complete figure, 2 bars of music.
Repeat ad. lib. or go into Conversation Walk or Step forward L.F. into Forward Walk.

Rise and Fall
Rise at end of 1st step
Lower at end of 4th step
Rise at end of 6th step
Lower at end of 9th step.



Beautiful Studios

GREEN DOMINO STUDIOS
Newport News, Va.

by

BEATRICE GLASS STRATFORD

Not so long ago I had the occasion to visit The Green Domino Studios of Dancing operated by Charles Henkel and Miss Douglas Humphries. The very atmosphere of these two studios, one an unusually large and beautiful room, the other, a smaller studio, used for private lessons and small classes, breathes inspiration and artistry.

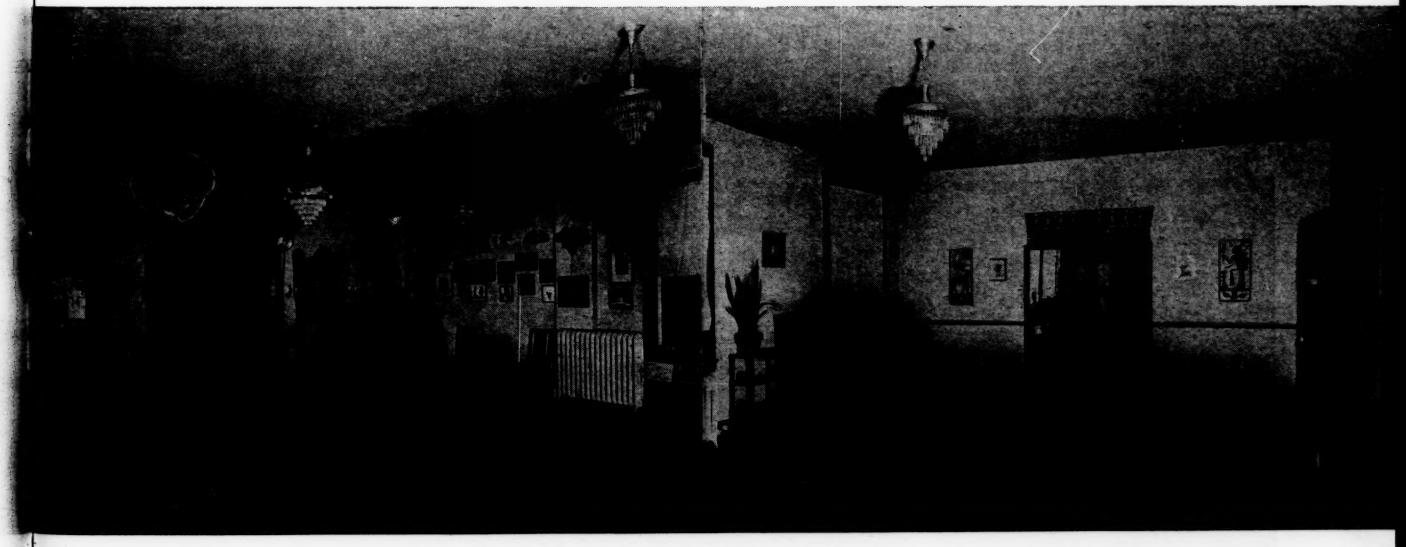
There is much to be said for the spaciousness, the perfect symmetry, the well-polished floor and the excellent lighting arrangements of the studios, but I am always particularly impressed by the tastefulness and individuality of the fittings and decorations.

Around the cream-colored walls are autographed photographs of famous dancers, and the pupils must feel, as they practise, the very spirit of the dance is watching over them. At each end of the studios large panelled mirrors are placed, which give the pupils the satisfaction of seeing themselves reflected as they go through the graceful movements of the dance.

Colorful paisley shawls and exceptional tapestries are used as hangings, and here and there one discovers enchanting curios, rare pottery, cloisonnes, teakwood, brasses, bronzes and many other *objets d'art*. One specific object well worth mentioning is an Aztec idol several thousand years old, which was unearthed in Mexico about forty years ago. Mr. Henkel is justly proud of this curio. Another prized possession is the collection of fans which have been brought or sent to him from many countries.

The foyer and bright lounge of this lovely studio are equally interesting and cordially comfortable. Here the visitor may relax in soft cozy chairs and cushioned divans, or admire the exquisite hangings or the amazing doll collection of Miss Humphries which is displayed in one of the most beautiful antique cabinets that this writer has ever laid eyes upon.

Because of the innumerable and beautiful articles that adorn these studios, one might be led to believe that there is a "cluttered up" effect. This is far from being the case. The entire arrangement is orderly and dignified, and the very sense of subdued, yet, paradoxically, outstanding artistry, enhances the studios, and charms all who enter.



FOOT-NOTES

(*Continued from page* 23)

She features Legomania on the style of Melissa Mason. . . . Joan Prentice will appear in a dramatic show in September. She will stick to her dancing as the part calls for a dance routine. . . . Jones and Warren introduced their latest Tango Tap at the Rustic Cabin in New Jersey. . . . Helen Pammer has been offered eight weeks in South America, but had to turn it down as she is working steadily around New York. . . . Mickey Mallory has a new dance called *The Hand Is Quicker Than the Eye.* It is an illusion in a dance routine.

●

FROM DEVON comes a card from Jerome Andrews, who says life at the Joos-Leeder School, Dartington Hall, is exciting and especially for him since a fellow-American, Fern Dawson of Los Angeles, is enrolled.

●

INTERRUPTED! Clarita Martin, Chicago's popular Spanish concert dancer, sailed on the liner Columbus for a summer in Paris, Budapest, Bavaria and Switzerland. Her annual trek to Spain was skipped this year for very obvious reasons!

●

ROCKETTES TO FRANCE. Radio City Music Hall accepted the invitation of France to send its celebrated precision dancers, the Rockettes, to represent the United States at the International Dance Festival at the Paris Exposition. The forty-six all-American-born dancers will travel 6,000 miles to dance four of their best-known numbers at one performance on the night of July 2, after which they will immediately return to New York. The *Fete de la Danse,* in which fourteen other nations will be represented, will be given in the 10,000-seat Grand Palais in Paris.

The Rockettes sailed from New York aboard the Ile de France, June 19, and, following their one performance at the Exposition's dance festival, will return aboard the Normandie. Their appearance at the Paris Exposition will be their first away from the Music Hall since the theatre's opening four and a half years ago.

The Rockettes will be accompanied on their trop to Paris for this great event by their director, Russell Markert, 35-year-old native New Jerseyite, who is now also associate producer of stage spectacles at the Music Hall; G. S. Eyssell, secretary of the Music Hall Corporation; and Gene Snyder, associate director of the Rockettes.

The other nations invited to send representatives to the Exposition's dance festival will send classic, interpretive and national ballet troupes—the United States alone being represented by the tap dance, a typically American style and rhythm in dancing, of which the Music Hall Rockettes have long been acclaimed foremost exponents.

CHARLES COLLINS *as he practised on the roof of his Hollywood home*

●

They Trip the Light Fantastic in New York's Hot Spots

ANN PENNINGTON, who it is said made a million on Broadway, recently made her comeback at the Yacht Club on 52nd Street. . . . Shortly afterwards came a better offer from the Paradise Restaurant, but Miss Pennington was under contract to the Yacht Club. . . . And believe it or not, the officials of that cafe tore up her contract. *(There must be a Santa Claus after all.)*

●

GRACE NOTES: The Andrews Sisters, acrobatic dancers, are at the Yacht Club. . . . Johnny Coy, 17-year-old Fred Astaire from Montreal, who is said to be the discovery of the year, is dancing at the Frolics. . . . Matissa Flores entertains with her Spanish dances nightly at the Waldorf. . . . Floria Vestoff is at the Astor. . . . Georgia St. Clair has been added to the show at the Clam House. . . . Sleepy Thompson is at the Black Cat. . . . Nena Delmontes is sharing the spotlight at El Toreador. . . . The Selbys, the original *Texas Tommy* dancers, are at Leon and Eddies. . . . The Village Barn has a new attraction—Turtle Races. . . . Jeanne and Gloria are at Mario's Mirador. . . . Forty-eighth Street's Monte Carlo is featuring Mickey Mallory, tap dancer. . . . The Rhythm Kings are at the Glen Island Casino in New Rochelle. . . . The dancing zanies, Shay and Raymond, are stopping the show at the Paradise. . . . Ted Adair, the human top, is spinning at the Hollywood. . . . Henry Dick, modernistic tap dancer (whatever that is) is the latest addition to the show at the St. Regis Viennese Roof. . . . Denise, exotic dancer, is appearing at the Italian Village of the Hotel St. George in Brooklyn. . . . Jean McCulley is at the Village Barn. . . . Peggy and George, trippers, are in the Greenwich Village Casino revue. . . . The dancing Long Sisters are at the Frolics.

●

PATRICIA BOWMAN opened recently at the Club Versailles. This, to my knowledge, is the first time that Patricia has ever worked in a night club floor show. *(Best o' luck, Patsy.)*

●

MISS KENTUCKY: In the N. T. G. Springtime Revels at the Hollywood Restaurant is the *tantalizing thoroughbred* who is billed with a slogan such as this: Don't miss, Miss Kentucky! Her real name is Charlot Hiteman. *(Congratulations, Miss Hiteman, from a fellow countryman.)*

●

A THRILLING SPECTACLE indeed is the act which the Stuart Morgan dancers are presenting nightly at the Club Versailles. The manner in which these two young men toss and twirl their pretty blonde partner is truly a sight to behold. The effect is frightening. And I'm thinking it would be just too bad if they ever missed. Their grace and speed provide a real thrill, however.

●

Hollywood Casts Its Shadows

OF ELEANOR POWELL: A new method of dance composition has been exploited by Eleanor Powell, who learned the trick from Johnny Boyle, finger-tap specialist. Miss Powell had a pair of miniature tap shoes made to fit her first and second fingers, and works out her routine with her hands, thereby saving the wear and tear on the shoes. During the filming of a *Broadway Melody* number recently Eleanor completely forgot her steps and had to leave the camera for a bit of practice before she could continue. *(Now that you have them in both your hands and feet, Eleanor, you ought to try keeping them in your head.)*

●

CLOSE YOUR EYES AND VISUALIZE: Harriet Hoctor, placing and sewing each of the 350 vulture feathers on the costume she wore in the ballet sequence of *Shall We Dance. (And where was Jerry Joyce this time? Helping the cameramen again?)*

HOLLYWOOD BOUND: Harland Dixon, star, dancer and dance director, has been signed to direct dances for Grand National.

●

IN THE SPRING: Carl Randall has been engaged by Universal to stage the dance for the forthcoming *A Young Man's Fancy,* starring Alice Faye.

●

SOMETHING TO TALK ABOUT: In James Cagney's newest, *Something to Sing*

SABURO NAKAGAWA, *who studied tap with Johnny Mattison, in a scene from a Japanese motion picture, "Cherry on the Pavement"*

About, he will portray a song and dance man.

●

READY, ABLE, BUT UNWILLING: By mutual consent, Ruby Keeler has dissolved her association with Warner Brothers Film Corporation. It is said that Miss Keeler has been displeased with her roles for some time and since the completion of *Ready, Willing and Able* seven months ago, she has been unable to find a script that meets with her approval. R. K. O., it is said, would like her for the Astaire films since rumor persists that the Astaire-Rogers partnership is to be broken up. Universal would also like her for the Buddy de Sylvia *Merry-Go-Round of 1937.*

●

HIGH FINANCE IN THE BALLET: Mark Sandrich tried to hire Leonide Massine from the Monte Carlo Ballet Russe to stage the ballet number for *Shall We Dance.* Sandrich was horrified to learn from the agent that Massine wanted five thousand dollars per week for five weeks work. "Look here," he retorted, "just because we are a picture company you must think we have money to throw away." Whereupon the agent nonchalantly opened his books showing a sixty-thousand-dollar week in San Francisco and a forty-five-thousand one in Los Angeles. *(Was his face red.)*

●

GEORGIE TAPPS has signed to appear in the forthcoming Walter Wanger picture *52nd Street.*

●

GINGER ROGERS who, besides being a champion of Terpsichore, is infinitely interested in charcoal sketching, tells of the time just after the completion of her last picture when she packed her toothbrush, got into her car and hied away for parts unknown. She had ridden steadily for several hours when she glanced in her rear-vision mirror and saw a motorcycle cop in hot pursuit. Ginger quickly slowed down her car, donned her prettiest smile and awaited the policeman's approach. Much to her surprise, it wasn't an arrest at all. The studio wanted her for retakes. And all the policeman said was "Pardon me, Miss Rogers, but you're wanted on the phone." Incidentally two of Ginger's sketches appeared recently in Vogue magazine; one of Katherine Hepburn, the other of George Gershwin.

A candid photograph of the "Vienna Opera Ball," March, 1937

RAY BOLGER will next be seen in Metro's *Broadway Co-eds.*

●

SIR HARRY LAUDER may appear with Fred Astaire in *Damsel in Distress.* Wonder if it's true the canny Scotsman said he'd be willing to work for nothing if he could make a picture with Shirley Temple?

●

BUSBY BERKELY, Hollywood dance director, recently made the statement the average life of a movie chorine is five years. "Beauty fades quickly in Hollywood," says he. *(Only in Hollywood, Mr. Berkely?)*

●

TURN OFF THE MOON features the expert tapping of winsome Eleanor Whitney and the personable Johnny Downs. They will be teamed again in *Good Nite, Ladies.*

●

EXIT THE GYPSY: Daryl F. Zanuck announced recently that on account of protests raised by various organizations against the glorification of a strip-tease artist, Gypsy Rose Lee will be known on the screen as Louise Hovick, her real name. . . . Seen recently at the Trocadero, Gypsy asked Dave Rubinoff how she looked. Rubinoff gave her the *once over* and replied: "Wonderful. Your gown looks like it was sprinkled on your body."

●

FRED AND GINGER AGAIN: Fred Astaire and Ginger Rogers used ordinary ready-made roller skates in their skating number from *Shall We Dance.* One pair sufficed for 100 hours of rehearsal and also did duty in the actual number. *('magine.)*

●

Across the Seas With Terpsichore

BALALAIKA, the new London musical success which is running at His Majesty's theatre, is said to be a possibility for the fall season in New York. Martin Beck, who sailed for Europe recently on the Normandie, is dickering.

●

GANGWAY for Jessie Matthew's newest film *Gangway* which has just been completed. Jimmy Campbell, her musical director, is now in Hollywood signing up new talent for the next Matthews musical.

●

LADY CAVENDISH (Adele Astaire to you) has shunned Hollywood offers, but it is reported she will appear in a London musical with Jack Buchanan.

RUBY KEELER *limbering up for her dance routine in "Ready, Willing and Able"*

NADJA WRITES FROM PARIS: "There was some modernistic dancing with masks in the play *Numance.* Very progressive for Paris! . . . The dance congress meets June 10th for a week. De Kurylo is coming from Poland with his star pupil. She is to join a ballet company. He is the ex-husband of Mme. Laurka, who expects to open a studio in Paris. She has been studying in Africa. . . . Freddy Wittop is giving a recital. . . . Saw Desha at Casino de Paris (Desha and Myrio) . . . very good . . . still doing *Bubble Dance.* . . . Inez Le Vail has a big offer—hope it goes over! One of the managers I sent her to is most enthusiastic about her. . . . A manager just phoned for a dancer like Paul Haakon for an engagement in the U. S. A.—some order!

Have seen the 500 dolls of 23 countries with charts, photos, records, etc., of their dances at the *Archives de la Danse.* It is really an extraordinary piece of work and after the Exposition here they should go to New York for the 1939 exposition. They have maps of countries showing where each dance is created, with rhythms, pictures of costumes, etc. I take my hat off to Rolf de Mare, he has done a wonderful documentation. . . . The Philadelphia Ballet posters are up all over town. . . . Rolf de Mare is giving a reception for the members of the company. . . . What a grand welcome they got at the station. . . . Egoreva, Dolinoff's mother and sister and many of the French press were there. . . . I met them . . . stayed an hour . . . then dropped Catherine Littlefield at her hotel, picked up Meckel there and dropped him at the "company headquarters." . . . They are occupying an entire small hotel and by the time we arrived were in the kitchen making themselves at home! . . . The enthusiasm and excitement was grand. . . . Leonard Ware and Jack Potteiger dined here the next night . . . took them to see two modern dancers at Raymond Duncan's theatre where we met Elizabeth Duncan (Isadora's sister). . . . Elizabeth has schools in Prague and Munich and, although a quiet, unpretentious soul, deserves more credit that she has ever gotten. . . . Rolf de Mare goes to the U. S. A. in October, starting a nine-month dance lecture tour all around the world. . . . Lota has at least a two-day engagement in Brussells. . . . The Rene Blum ballet is not doing well. . . . Meckel already has more bookings for the Philadelphia Ballet's return engagement in Paris. . . . Saw Joan and Steve do a silver paint number—most attractive. . . . Plenty of talent in town. . . . Cheerio.

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

WPA Information

It is evident that Congressmen and Senators are not aware that the WPA free dancing lessons have been causing competition to legitimate dancing schools and dancing teachers. Dancing teachers who read the D. M. of A. Bulletin in last month's AMERICAN DANCER will realize that the D. M. of A. is doing what it can to call to the attention of WPA officials that the WPA free dancing classes are affecting the enrollments of established schools in many localities throughout the country. It is sincerely hoped that those who read the article and who are really being affected by WPA dancing classes will have written to state representatives by this time registering their complaints. Our representatives at Washington are busy people. None of them will know that WPA dancing classes are causing unfair competition to the dancing teacher unless *you* write them and inform them what is going on.

They don't know that:

1. Most of the people employed to teach WPA dancing classes were *not bona fide* dancing teachers before going on relief.
2. That a large percentage of the children taking dancing lessons in WPA classes could afford to pay for dancing lessons in a legitimate school.
3. That some endowed institutions have WPA teachers on their staff, and these same institutions are collecting small fees for the lessons taught.
4. They don't know you are losing pupils by the government going in the dancing business.
5. They don't know that WPA plans are being made for summer dancing classes that may affect your enrollments next fall.

The Secretary-Treasurer of the D. M. of A. has been carrying on extensive correspondence with representatives and senators from Connecticut. Please read the following letters:

Senator Augustine Lonergan
New House Office Building
Washington, D. C.

My dear Senator Lonergan:

Besides conducting a dancing school in Hartford for the past 37 years, I have been Secretary-Treasurer of the Dancing Masters of America, Inc., for thirteen years. Our organization consists of approximately 1,200 members, all dancing teachers located throughout the entire United States and Canada.

The purpose of my letter to you is to call your attention to the fact that we have been battling for the past year with the WPA authorities with their Recreational Program, whereas they have been organizing dancing classes in many cities employing, supposedly, unemployed dancing teachers. We have been receiving many complaints from all parts of the country from our members and other dancing teachers who are not members that these free dancing lessons are causing unpleasant competition to bona fide dancing teachers with established dancing schools. We have also been advised that in many instances—nine out of ten—that the so-called teacher on relief was not a bona fide dancing teacher prior to the relief program. We have appealed to Mr. Harry L. Hopkins, who in turn has referred the matter to the Superintendent of the Recreational Department, Mr. Eduard C. Lindeman. Last fall Mr. Lindeman mailed a letter to all Recreational Supervisors stating that an investigation should be made for the purpose of finding out if the WPA dancing classes were causing competition to legitimate dancing teachers. In some instances, there was some curtailment of the program, but in most cases nothing was done to prevent its continuance.

We understand that Congress at the present moment is voting on WPA appropriations. We further understand that there is a great desire to cut the appropriations as an economy measure. I am appealing to you as Secretary-Treasurer of the above-named organization to see what you can possibly do in curtailing some of the program of the WPA, particularly with that of encouraging the giving of free dancing lessons throughout the country. We have been informed by the WPA officials that the dancing lessons given have been arranged for people who could not afford to take dancing lessons otherwise. We have concrete proof that this is not so and that in many localities people who can well afford to pay for dancing lessons have taken advantage of the classes organized by the WPA. I cite, for example, the situation here at Hartford. Only last week the WPA Recreational Division under the Park Department announced their program for the coming summer events at the local parks. Among the many fine arts and crafts planned for the children in the playgrounds, dancing and dramatics are included, which in my estimation are the only two departments which cause direct competition to teachers in these particular fields. There are approximately 100 dancing teachers in and around Hartford who have been more or less indirectly affected by the WPA dancing classes that have been held during the past winter, and with the continuance of the dancing classes during the summer months it may mean a drop-off in enrollments when the schools are reopened next September or October.

I am therefore appealing to you in two capacities: One for the local situation which affects one hundred Hartford citizens who are dancing teachers running legitimate schools, and the other, perhaps more vitally important to the above-named organization, affecting the entire country, that when the appropriations for the WPA are brought up that you use every endeavor possible to curtail the division of Recreational Department dealing with free dancing lessons throughout the country.

I am not unmindful of the fact that you are without doubt very busy with all the activities in Congressional matters, but I would appreciate if you would do what you can to help the members of our organization and the dancing teachers of the entire country. Thanking you, I remain, (signed) Walter U. Soby, Secretary-Treasurer.

Reply from Senator Augustine Lonergan:

Dear Mr. Soby:

Since receipt of your letter of recent date I have spent some time in conference with officials of the Works Progress Administration, relative to the activities of dancing teachers, and the free lessons given by persons allegedly able to pay. As indicated by your letter Mr. Lindeman had made some effort to keep the program entirely within the bounds of relief eligibles, but it has been the so-called borderline cases that cause the trouble.

Special attention is being given to the Hartford situation in view of your specific complaint on that subject, and no doubt by the time this letter reaches you you will have read newspaper notices or will know that the State Superintendent has been directed to send out questionnaires to all applicants to determine whether they are eligible to receive free dancing instruction.

I am impressed with the fact that the intentions of the WPA organization are all right, and that they are attempting to limit the program to teachers and individuals eligible for relief. The appropriation bill itself is in the House, and all efforts to earmark the funds or limit them in any way are being opposed. While it may be possible to curtail the general appropriations for relief, I understand that it would be difficult to designate just how the money will be spent or to place any limitation upon expenditure of any one item.

Kindest regards. Very truly yours, (signed) Augustine Lonergan, U. S. Senator from Conn..

Reply from Representative Herman P. Kopplemann:

Dear Mr. Soby:

I have read with interest your letter urging the curtailment of certain WPA activities. I, too, believe that in certain aspects the program could be eliminated.

So far as your particular difficulty is concerned, from what I have been told of the people who take advantage of the WPA dancing classes, I doubt that they would be able to afford private instruction anyway.

In any case, WPA projects are locally administered. It is up to the local administrator to determine what projects to undertake, which to continue and which to eliminate. I think you should present your case directly to the state administrator of WPA. I am sure that if you can prove to his satisfaction that WPA dancing classes are conflicting unfairly with private dancing instruction that he will endeavor to correct the situation.

For my part, I am interested in WPA because of its benefit to the needy. It is unfortunate that the program is necessary, but so long as it is I will give it my support. At the same time, I would want to eliminate its unnecessary phases and concentrate on the necessary ones.

With kindest regards, Sincerely yours, (signed) Herman P. Kopplemann.

Mr. Thomas E. Parson, Secretary of the D. T. B. A. of New York, has been in communication with the Senators of his state, who are investigating the matter.

If you have not as yet written to your State Representatives and Senators, please do so at once.

D. M. A. Convention Opens Sunday, August 1st

The D. M. A. Convention officially opens Sunday, August 1, and will be a busy day for our members. Convention registrations will be received starting at 10:00 o'clock Sunday morning. Jack Manning will present a three-hour program starting at 11:00 A.M., ending at 2:00 P.M. At 4:00 o'clock the Washington Club will entertain the members with an afternoon tea in honor of the president, Mrs. Montie Beach. The President's Ball will take place Sunday evening with the grand march at 9:00 o'clock. A. J. Weber of Brooklyn, N. Y., will be master of ceremonies for the entire week. Roderick Grant of New York will be floor marshal, and Oscar Duryea of New York assistant floor marshal. The convention instruction will start promptly at 9:00 o'clock Monday morning, August 2. Ray Leslie opens the program with tap dancing, followed by Madame Serova of New York with children's dances. At 11:00 o'clock Charles Weidman of New York will teach modern work. For the afternoon program, Tom Sheehy of Los Angeles will present novelty routines, at 2:00 o'clock Gustav Holzer of Bremen, Germany, will present a program of character and national dances. Between the hours of 3:00 to 5:00 o'clock each afternoon with the exception of Tuesday, the following ballroom teachers will teach: Donald Sawyer of New York; Bernie Sager of New York; G. Virginia Gollatz of

(*Continued on page* 42)

Dance Teams

DURING the current engagement of Glover and LaMae in the Rainbow Grill a stunt is being pulled off nightly which makes sophisticated New York seem like Podunk. A phonograph is wheeled on the floor and a tango or rhumba record is put on. Then Glover and LaMae offer to teach any lady or gentleman in the audience the complicated rhythms of these two dances within five or ten minutes. Glover accommodates the ladies and LaMae the gentlemen. At the end the audience decides by their applause which two participants should be the winners and then the *lucky* team, usually strangers to each other, give an exhibition to demonstrate what they have learned. Their compensation is a bottle of champagne each. And sophisticated New York loves it!

●

At a recent Bushwick High School promdance two couples were crowded off the floor to make room for Lindy Hopping, etc. The couples turned out to be Florence and Alvarez and Moore and Revel.

●

The Elrons made a successful appearance at the Hollywood Restaurant.

●

Rosita and Fontana are at Surfside, Atlantic Beach.

●

Florence and Alvarez are at the Sands Point Bath Club.

●

Dmitri and Vergil are dancing at El Gaucho in the Village.

●

Billy Mather and Mae Winston have joined the show at the Harlem Uproar House.

●

Peppino and Camille are at Pierre's.

●

Galo reports: The Ashburns have had their contract extended again at the Casino-on-the Park in the Essex House. . . . Enrico and Novello opened at the Club Versailles, June 12. . . . The Townsends write in to say they are having a very successful engagement at the Casino Copacabana, Rio de Janiero, Brazil. . . . Fawn and Jordan are back from Honolulu and are taking a new routine from Galo. . . . The Archer Sisters have just sailed to fulfill an engagement at the Casino Nationale in Havana, Cuba. . . . Georges and Jalna are on their way to the Pan-American Exposition in Dallas, Texas, with a stop-over in Dertoit to fulfill an engagement. . . . Theodore and Denesha are at the Cocoanut Grove, Chicago. . . . Shandon and Margo are appearing at the Laurels Country Club, Sackett Lake, N. Y. . . . Rudis and Renel will remain at the Hotel Evans in Lake George N. Y., for the summer. . . . Virginia and Martin are at the Lookout House, Cincinnati, Ohio. . . . Bendetto and Barrie, who are newcomers to the exhibition ball-room field, are not only appearing at the Montreal Club, in Montreal, Canada, but are doubling at the Francais Theatre. . . . Barry and De Alba are back in town after a twelve-week engagement in Montreal. . . . Maxine and Len Nardo opened for a return engagement at the Ryan Casino on City Island. . . . Baron and Blair are at the Astor Hotel Roof. . . . Federico and Rankin are at the Country Club in Gallen Hall, Pa. . . . The Barstows will appear at the Greyhound Club in Louisville, Ky., the Arrowhead Inn in Cincinnati, Ohio, and at the Municipal Opera in St. Louis, Mo. . . . Pancho and Dolores have just returned from the Stevens Hotel in Chicago, where they created somewhat of a furore with their *Waltz Poem* which Galo arranged to the hymn, Ave Maria. They will open soon at the Westchesetr Country Club with Henry King's orchestra. . . . Naldi and Raye opened at the Rainbow Roo matop the R. C. A. building in Radio City, June 2. . . . Gomez and Winona are back in town after a very successful vaudeville engagement. . . . Rose and Ray Lyte, who have just finished a movie short for Mentone Pictures, are now taking a new routine with Galo. . . . Manya and Martin are appearing in clubs around Chicago. . . . Clark and Halliday write in to say that they are having a very successful season.

●

Manuel and Patricia, now at the Olympic Gardens, San Francisco, are doing tangoes with a new interpretation and increased story value. Patricia, who is Patricia Deering, has been an actress as well as a dancer both on the stage and in motion pictures.

●

Stuart and Lea write from Philadelphia: "Notice on your Dance Team page htat Enrico and Novello are credited as being at Benny The Bum's, Philadelphia. Well, it's 'yours truly' at Benny's, the others being at the Adelphi Hotel; not that it makes much difference one way or the other, for only a mention of the name to any of our friends brings forth laughter! But it's no laughing matter, this Benny the Bum's, as it is really the finest club we have worked with all their reputations and high-fallutin' names." Stuart and Lea were currently in their fourth week at the popular Philadelphia night spot following a two-month lay-off due to Miss Lea's illness.

●

Fred Le Quorne reports: Don Loper and Beth Hayes sailed on the Normandie, June 3, for London, where they will open at the Mayfair. . . . Joe and Betty Lee are currently at the Mayfair Casino in Cleveland. . . . Eddie Barry and Patricia Gail have returned from an extended engagement in Pittsburgh. . . . The Hartmans are back in town after closing with *Red Hot and Blue* in Chicago. . . . Gomez and Winona have returned to New York from Atlantic City. . . . Glover and LaMay currently at the Rainbow Grill have been held over indefinitely. . . . Costello and Coreen visited Fred Le Quorne to have their routines reviewed. . . . Ray and Grace MacDonald, from *Babes in Arms,* who have been doubling at the Savoy Plaza, have had their engagement extended. . . . Mario and Floria have just closed an eight-week engagement at the Palmer House in Chicago. They already have been reengaged for the fall opening. Marjorie Enters and Philippe Borgia are billed as Story Telling Dancers.

●

Paulen and Volpri, who have recently danced in the Rainbow Grill, Wilmington, Del.; Gray Wolf Tavern, Sharon, Pa.; Dutch Village, Toledo, Ohio; Mayfield Club, Detroit, Mich., are reported on the verge of a New York success.

Alberto Galo
Professional Ballroom Routines Arranged
Chosen for 1937 D. M. A. Convention Faculty
WAIMAN STUDIOS
1697 Broadway, N. Y. C. W. M. C. A. Bldg.

OLIVE AND AMDUR *with Their Interesting Masks*

COMING EVENTS

Hollywood, Calif.

AIDA BROADBENT will inaugurate the dance series in connection with the Hollywood Bowl's Symphonies Under the Stars, when she presents a ballet to Ferde Grofe's Grand Canyon Suite, with Ferde Grofe directing the orchestra, July 22.

●

LESTER HORTON and his group will present Le Sacre du Printemps, by Stravinsky, with Efrem Kurtz conducting in the Hollywood Bowl, August 5.

●

THEODORE KOSLOFF will present Petroushka to music by Stravinsky conducted by Efrem Kurtz, in the fourth of the bowl series, September 2.

●

There will be four Opera ballets in the Hollywood Bowl during the summer. Dates unannounced as yet.

New York, N. Y.

VITALE FOKINE will present a new ballet, subject to be announced, for the opening of the summer season at Jones Beach, Sunday night, July 4.

●

THE MORDKIN BALLET will appear in The Goldfish and divertissements consisting of dances of different nations, at the Lewisohn Stadium, July 16 and 17.

●

THE PHILADELPHIA BALLET will give its second performance in this country of Sleeping Beauty (choreography by Catherine Littlefield) at the Lewisohn Stadium, July 29 and 30.

Philadelphia, Pa.

THE PHILADELPHIA BALLET, in ballets not announced as yet, will be seen in Robin Hood Dell, July 26 and 27.

Bennington, Vt.

DORIS HUMPHREY and CHARLES WEIDMAN and their entire group will present Theatre Piece and New Dance, with choreography by Doris Humphrey and the Happy Hypocrite ballet, choreography by Charles Weidman, July 2 and 3.

Code of Terpsichore

by CARLO BLASIS With Notes *by* ALFONSO JOSEPHS SHEAFE

(*Continued from last month*)

PART II

This Second Part was commenced at Paris, and completed and published at Milan, in the month of April, 1820. It is styled an "Elementary, Theoretic and Practical Treatise on the Art of Dancing, containing all those discoveries and demonstrations of general and individual principles which ought to guide a dancer."

Two translations were made of this work into Italian, the first by Mr. Grini, the second by the Chevalier Valmarana.

The French edition of this work is dedicated to Mr. F. A. Blasis, late Member of the Conservatoire de Naples, and Governor of the Section Philharmonique du Museum d'Instruction Publique, at Bordeaux.

The First Part, "Origin and Progress of Dancing," has also been translated into Italian by Mr. Velli, and, together with the above mentioned "Treatise," placed in the Gallery of Celebrated Artists. . . . (*Galleria degli. Art. Celebri.*)

"Quand la danse toujours, ou gaie ou serieuse,
Soit de nos sentimens l'image ingenieuse;
Que tous ses mouvemens du coeur soient les echos,
Ses gestes un langage, et ses pas des tableaux!" (*Delille.*)

CHAPTER 1

General Instructions to Public

You who devote yourselves to the enchanting Terpsichore, and aspire to an honorable rank amongst her votaries; who are gifted by nature with every quality necessary to obtain admission to her temples, and are predetermined to leave nothing undone that may aid in the accomplishment of perfection, attentively observe the following instructions:

Success or failure in all studies, chiefly depends on the manner in which they are commenced. Your first attention must be therefore directed to the choice of a master, with whom you may run no hazard of being led astray. All professors have not issued from good schools, and few have distinguished themselves in the art which they pretend to teach. Many there are of ordinary abilities, who, far from increasing the number of good dancers, are daily diminishing it, and whose defective mode of instruction imparts a variety of vicious habits, which the pupil afterwards finds it extremely difficult, nay, sometimes, impossible to eradicate.

Neither follow the precepts of simple unpracticed theorists, utterly incapable of demonstrating clearly the true principles of the art; nor be guided by the imaginary schemes of innovating speculators, who, whilst they think themselves contributing to ameliorate the elementary rules of dancing, are gradually working its destruction.

Carefully shun the baneful lessons of such preceptors; and seek to place yourself under the direction of an experienced master, whose knowledge and talent will serve as true guides to perfection, and point out the path that leads to pre-eminence.

I shall in the next place recommend you seriously to consider your personal qualifications and mental dispositions, for the art you attempt to learn. Can you be passionately fond of it? Can your chief delight be concentrated in its study and practice? Are you in most respects adapted to it? If, in yourself, you meet with a negative to these questions, never expect to excel, nor even attain the order of *tolerables and passables.*

Be not discouraged at difficulties. Every obstacle is surmounted by perseverance and reiterated exercise. Remember the painter's advice to his pupils: *"Nulla dies sine linea."* (No day without a line.)

Nothing is of greater importance in dancing than frequent practice; to masters, even, it is necessary; to students, indispensable. No other art demands a stricter attention in this particular; without it, he that has made himself perfect cannot long remain so; he soon loses part of what has cost him so much labor to acquire, his equilibrium becomes less steady, his springs less elastic, and he at length finds that through remission of diligence, he has much to do over again.

This is not the case with music and singing; a good ear, a fine voice, are usually sufficient with a few years of moderate study, to conquer all difficulties. Nor does painting require such intense application, both from learners and professors, as dancing, which, like all other bodily exercises, cannot be acquired and retained without the utmost study and assiduity.

Remain not, therefore, twenty-four hours without practicing. The pupil that frequently interrupts his studies, opposes a considerable impediment to his progress. All the lessons that he takes, when widely separated one from the other, can be of no service towards making him a good dancer; and are little less than a loss of so much time, which I would advise him to spend in a more profitable manner. Avoid, however, running into opposite extremes, for too much practice is often as prejudicial as too little. Excess in everything is a fault; let me remind you of the philosopher's maxim: *"La moderation est la tresor du sage."*

Be temperate and sober if you desire to become a finished dancer. To render yourself capable of sacrificing before the shrine of Terpsichore, partially renounce every pleasure but that which the goddess affords. Let no other exercise be intermingled with dancing; horsemanship, fencing, running, etc., are all powerful enemies to the learner's advancement.

Do not rely on your own natural qualities and therefore neglect to study or practice so much as those to whom nature has been less liberal; for were you to possess the symmetry of an Apollo Belvidere or an Antinous,* together with the happiest endowments, you would have but little reason to expect to attain excellence in your profession without study, industry, and perseverance.

"Non giova che tu sia bello e leggiadro;
Sotto quel bello son bruttezze ascose."
(*Riccoboni.*)

*The *Apollo Belvidere,* the *Laocoon,* the *Medicean Venus,* the *Mercury,* usually called the *Antinous,* and a few other masterpieces of Grecian sculpture, are the most sublime models of perfection in human forms, and the most perfect in natural expression. *"Spesso vinta da lor cede nature."* (*Metastasio.*)

Particularly attend to the carriage of your body and arms. Let their motions be easy, graceful, and always in accordance with those of the legs. Display your form with taste and elegance; but beware of affectation. In the *Lecon* (See Appendix after the end of Chapter 9) and *exercices,* pay an equal regard to both legs, lest the execution of one surpass that of the other. I have seen many dance with one leg only; these I compare to painters that can draw figures but on one side. Dancers and painters of such limited talent are certainly not to be considered as good artists.

Take especial care to acquire perpendicularity and an exact equilibrium. In your performance be correct, and very precise; in your steps, brilliant and light; in every attitude, natural and elegant. A good dancer ought always to serve for a model to a sculptor or painter. This is, perhaps, the acme of perfection and the goal that all should endeavor to reach.

Note. At the conclusion of a long and learned discourse which I once had with M. Gardel, on dancing, that celebrated artist told me that to judge of the merit of a dancer, one would take him as he places himself in attitude, or at the moment of his elevation in the execution of some difficult movement. If, in his position and performance, he is found to display the true principles of art; if his body, arms, and legs offer an harmonious assemblage, if, in short, his whole figure be deemed worthy of attracting a painter's attention, that dancer is perfect, and deserves the palm. M. Gardel shows, by this observation, how extensive his knowledge is in dancing, as also how difficult it is to obtain perfection in that art. Every artist cannot say with equal truth *"Anch' io son pittore."*

Throw a sort of *abandon* into your *positions, groups, and arabesques;* (See Chapter 5.) let your countenance be animated and expressive.

loro membra in tal modo disposte, che con
"Siano le attitudini degli uomini con le
*quelle si demostri l'intenzione del loro animo."**

These words of Leonardo should be as deeply engraved in the memory of the mimic and dancer as in that of the painter.

"Les gestes et les pas d'une mutuel accord
Peignent (de l'ame) la meme ivresse et le
meme transport." (*Dorat.*)

**Trattato della Pittura.* — This is perhaps the best work in existence on this sublime art. Leonardo da Vinci, its author, was one of those extraordinary beings on whom nature sometimes pleases to lavish her highest gifts. He was a musician, a poet, a mechanician, a geometrician, an architect, an engineer, an excellent modeller, and one of the greatest painters that Italy ever produced. His picture of *"The Lord's Supper"* is considered a masterpiece of painting.

Be vigorous, but avoid stiffness; seek to acquire a facility of spring, that *entrechats* may be easy, precise, and well-crossed. Rapidity is also very pleasing in a dancer; lightness still more so; the one imparts a brilliancy to the performance, the other has in it something of an aerial appearance that charms the eye of the spectator.

Observe the *ballon;* nothing can be more delightful than to see you bounding with graceful elasticity in your steps, scarcely touching the ground, and seeming at every moment on the point of flying into the air.

Preserve a perfect *equilibrium* in the execution of your *pirouettes,* and be careful how you begin and end them. Tread with assurance and uprightness, holding your body and limbs as the following chapters will direct. Use your utmost endeavor to twirl delicately round on the point of your toes; this is the most finished and agreeable style of execution; for what can be more unpleasing to the sight than a heavy, clumsy, dancer who twists about alternately on his heels and toes, and uncouthly jerks his body at each revolution of his *pirouette.*

Attentively study the invention of steps; try to vary incessantly your *enchainemens, figures, attitudes and groups.* "Variety is one of the great charms of nature; nor can you please the beholder for any length of time, but in changing often your compositions."
(*Dauberval.*)

Enchainemens in dancing are very numerous. Every good dancer has his peculiar mode of combining his periods, steps, etc. Form, therefore, a style of your own, as originality is the chief means to procure yourself distinction. By copying others you may, perhaps, sometimes excel; but the absence of novelty will, unquestionably, deprive you of attraction.

"Il en est de la danse comme de la musique, et des danseurs comme des musiciens; notre art n'est pas plus riche en pas fondamentaux que la musique l'est en notes; mais nous avons des octaves, des rondes, des blanches, des noires, des croches, des temps a compter, et une mesure a suivre; ce melange d'un petit nombre de pas et d'une petite quantite de notes offre une multitude d'Enchainemens et de traits varies; le gout et le genie trouvent toujours une source de nouveautes en arrangeant, et en retournant, sette petite portion de notes et de pas de mille sens et de mille manieres differentes; ce sont donc ces pas lents et soutenous, ces pas vifs, precipites, et ces tems plus ou moins ouverts, qui forment cette diversite continuelle."

NOTE. (All the fragments marked with commas (quotes), and to which no author's name is subjoined, are extracted from the French Encyclopedia. The article that furnished them is the only one in that work that treats of dancing in such a manner as to be useful to our present dancers. These observations concerning the mechanism of certain branches of the art, and especially those which relate to the physical construction of many individuals, are full of judgment and sound reasoning.)

Imitate a painter in your manner of combining and arranging; let all the objects of your picture be in strict harmony one with another, the principal effect spirited, every tint (if the expression be allowed as relating to the modulation of steps, attitudes, etc.) flowing into each other, and the whole polished off with softness and taste.

Keep a vigilant ear to the movements, rests, and cadences of the music, that your dancing may be in exact concert with its accompaniment. Everything depends on this melodious union, and, when really perfect, it is charming in the extreme. Not an eye can follow the performer without delight, not an ear, however unsusceptible of the impressions which music conveys, can listen without being worked upon by an assemblage so ravishing and harmonious.

Observe with attention, and judiciously examine all that concerns your art. Maturely weigh every advice that is offered to you, and afterwards make use of it as your judgment best directs. Disdain not to learn from an inferior. A bad dancer may, at times, have in his style of dancing, something good that had previously escaped your notice. A middling *figurant,* or even a man utterly devoid of taste, shall now and then give you salutary counsel.

Do not fear to render yourself importunate to your teacher by questions; reason freely with him upon the art you are acquiring; if you fall into an error, blush not to confess your mistake in consulting him, but in every respect profit by his opinions, follow his directions and put his precepts into immediate practice, that they may be thereby more firmly rooted in your memory.

Never depart from true principles, nor cease to follow the best guides. Above all, do not permit yourself to be led astray by the example of some miserable performers, who enjoy, for a while, the applause of an ill-discerning public by feats of strength, gambols and ridiculous *pirouettes.* Be assured that the laurels of such pitiful dancers are seldom lasting.

" . . . che non e assai
Piacere a sciocchi o a qualche donniccioula."
(*Riccoboni.*)

The approbation of men of distinction in the art, the only judges to be esteemed and consulted, is ever a sufficient stimulus to the man of talent, who cannot but entertain a profound contempt for that praise which fools lavish on every mountebank they behold.

Ease and softness in the execution of your dance, I repeat, ought always to be aimed at. In this acquirement you show that the exercise is natural to you, and that you have overcome the greatest difficulty, namely, the concealment of art.

When once possessed of this great quality, which I may term the highest step on the ladder of perfection, you may claim every suffrage, and justly merit the name of a finished dancer.

Examine well the style of dancing best suited to yourself. Nothing exhibits a greater want of taste in a dancer than the choice of a style not at all adapted to his powers. Can anything be more ridiculous than the appearance of a tall, majestic performer, fit, in every respect, to pursue the *serious* branch, dancing a *pas villageois* in a little comic ballet? And on the other side, can anything be more ludicrous than to see a thickset dancer of a diminutive stature come forward, robed in a heroic garment, and gravely figure off in a slow and mournful *adagio?* The ancients have, by the purity of their taste, in respect to this, set us an example of severity towards performers of this stamp and of which the following anecdote is an illustration:

"A certain mimic, very short in person, was representing Hector, in a play performed at Antioch. The people, beholding the hero thus transformed into a dwarf, simultaneously exclaimed *"Astyanatem videmus, ubi Hector est?"* ' (We see Astyanatus before us; but where is Hector?)

Both the dancer and actor should consider their form and physical powers, before they adopt any particular style of dancing or performance, that they may only assume the character which they are framed by nature to represent.

The union of several branches in one person is blamable only in certain dancers of the middle order, who, by their endeavors to ape the highest favorites of Terpsichore, seem bent on bringing her enchanting art to degradation. But those who are neither very tall nor very short, and are endowed with the requisite abilities, may exert themselves in every kind; by diligent study and practice they may even shine in whatever part they take.

Not so with a dancer of high stature; let him exclusively adopt the *serious* and *heroic* kind. Nor with one below the middle size; let his be the *pastoral* and *demi-caractere.*

You must always vary your style of dancing with your dress; it would be a vicious taste to make it the same in an ancient Greek or Roman costume as in a modern villager's spencer. Men of the most illustrious genius, whether poets, painters, or musicians, have ever carefully avoided confounding the character and expression of their different personages and styles. Distinction has always been their study. Follow their example; such an imitation on your part will show a sound judgment, and powerfully assist you in your progress to perfection.

The music of a dance or ballet must be livelier, and of a stronger accent and cadence than vocal music; and as it is required to signify a greater variety of things, it ought also to be much more diversified. It is music alone that can inspire the dancer and mimic with that warmth of expression which a singer derives from his words. Music supplies, in the language of the soul, all that dancing, by its attitudes and gestures, cannot make known to the spectators.

An anonymous author, speaking of these two delightful sciences, says: *"Ce deux arts sont freres, et se tiennent par la main; les accens tendres et harmonieux de l'un excitent les mouvemens agreables et expressifs de l'autre; leurs effets reunis offrent aux yeux et aux oreilles des tableaux animes; ces sons portent au coeur les images interessantes qui les ont affectes; le coeur les communique a l'ame; et le plaisir qui resulte de l'harmonie et de l'intelligence de ces deux arts enchaine le spectateur, et lui fait eprouver ce que la volupte a de plus seduisant."*

(Freely translated, "The two arts are brothers, and go hand-in-hand; the tender and harmonious accents of the one excite the agreeable and expressive movements of the others; they combine to produce living pictures, and charm the eyes and the ears; they awaken in the heart emotions which it transmits to the mind, and the pleasure which results from this union of harmony and skill creates in the spectator sensations of the most luxurious elation.")

Pantomime, unquestionably, expresses a great deal; but without melodious sentimental accents of musical sounds, it never can entirely move our minds.

I shall conclude this chapter by recommending to your attention the study of drawing and music, as almost indispensable to make a dancer; by drawing you acquire better ideas of symmetry, elegance, and gracefulness; especially if you pursue the *beau ideal,* which this art possesses. Music enables you to be more precise in your performance; your ears are more awake to the real time and cadence* of the accompaniment; and all your movements are made in strict accord with the rhythmus** of the tune.

NOTE. *Cadence is that movement which, in good music, affords the performer a quick comprehension of its measure, so that he feels it gradually fall, and marks the decline without thinking, as if directed by a kind of instinct.

Cadence is particularly required in tunes for dancing. We commonly say "that *minuet* marks a good cadence; that *chaccone* has no cadence." Cadence moreover denotes the accord of the dancer's steps, with the time of the accompanying music. But it must be observed that the cadence is not always marked precisely as the time is beaten. The music-master beats the time of the *minuet* by striking at the beginning of each bar; the dancing-master only beats at the commencement of every other bar, as it requires that time to perform the four steps of the *minuet."* (*J. J. Rousseau; "Dict. de Musique."*) This applies only to *minuets.*

NOTE. **Rhythmus, in its general definition, means the proportions between the several parts of the same whole. In music it is that difference of movement which results from the slowness or vivacity of the time, and from the length or shortness of the bars. This is Plato's definition of it." (*J. J. Rousseau; "Dict. de Musique."*)

"Rhythmus" is a Greek word, signifying number; which number is applied in enumerating and measuring equal and unequal distances. Rhythmus serves to mark musical composition more sensibly; for the varied and infinite combination of bars that music freely borrows of Rhythmus, constitutes the difference of one air from another; and that difference also which subsists between the meaning, thoughts and ideas of the same subject. This caused Virgil to say "that he could recollect an air if the words were present to his mind." By the assistance of this number or rhythmus (which is regulated by measured time) dancers can, without any other accompaniment of melody or harmony of voice and instrument, perform their parts. On this account it is that Ovid gives to the arms of a dancer the epithet of "numerous" instead of "harmonious."

"This dancer, delighting in gesture, gently moves her numerous arms, gracefully inclines or turns with ease her beauteous body." (*Metastasio.*)

Music and drawing will afford you much facility in composition also, as, whatever be your genius and creative powers of imagination, one thing is certain; your productions cannot easily fail of being correct.

(*Continued in next issue*)

Student and Studio

● NEW YORK, N. Y.—Jack Stone's Summer Course for teachers, during June, July and August, is composed of original material, including two new creations in dance forms: "swing" tap and "swing" ballroom routines. After sixteen years' experience in the teaching field, Mr. Stone finds it valuable to place his emphasis on a professional attitude, in order to gain the best results for dancing teachers. His course, therefore, consists of professional instruction in the latest dances, a policy that has proved successful during his long career. Stones' Studios which were enlarged two years ago to their present capacity of fifty teaching rooms are considered especially beautiful and are one of the few in New York to feature such comforts as showers for students.

● NEW YORK, N. Y.—Jules Faber Studios have signed a contract for a series of broadcasts over radio station WNEW, and will go on the air every Sunday at 12:00 noon.

●

Lee Strasberg, director of the Group Theatre, is now working with the Tamiris Concert Group, teaching the dancers the fundamentals of acting for use in their work. Mr. Strasberg has been concerned for many years with body movement in acting technique and employed the dance in *Gold Eagle Guy* and *Johnny Johnson.*

●

The Jamaica Branch of the Jules Stone Studios held a very successful performance at Town Hall in New York City, May 23. Mr. Stone reports that Eugene Schiel, now with Helen Hayes in *Victoria Regina,* and his partner, Serina Hall, auditioned for M. G. M.

●

Marjorie Ames, pupil of the Lorraine Studio, is now in Hollywood, scheduled to make two pictures with the Foster girls. Another pupil of the Lorraine sisters, five-year-old Chickie Porpora, is tap dancing in a Warner Brothers short.

●

Ann Falk's Studios, under the direction of George Sheck, presented fifty pupils in a Broadway show at the Imperial Theatre, June 6. The production was in story form, in professional style.

●

Ann Helen Lee, thirteen years old and a former student at the Metropolitan Opera Bal-

---

Top row, left to right—BETTY JEAN BROCKWAY, LENORA ASHTON, RUTH FAIRMAN, MARION BRANDT, KATHERINE MORTON, FREDA OGRODNIK, MERLE BECKER, FRANCES PALLADINO *and* GLADYS OLEKSIAK, *all pupils of* GERTRUDE BLANCK *in Schenectady, N. Y. Second row*—GEORGE ERSKINE JONES, *instructor in the Mary Beetle School of Montreal, Canada;* EDITH GILBERT, *pupil of Lorraine F. Albert in Rochester, N. Y. Third row, left to right*—MARGARET SUSSIE, MARY LA LUNA, JACQUELINE GEROSA, LOUISE MILLER, ROBERTA MILKE, JEANNETTE HENION, HILDRED BUTLER, JEAN ROWE, ANNE ROWE, BETTY WILDEY *and* SHEILA BENTZ, *of the Frisbie School of Dancing, Ossining, N. Y. Bottom row*—JANET BOSTICK *of Beauregard Studio, Springfield, Mass. Left to right*—DONNA RAY THOMPSON, ROSE MARY RICHARDSON, EDITH SILCOX, BARBARA ROACH *and* PRISCILLA DONNER, *students of Madelyn King, Watertown, N. Y.*

let, was guest performer at the Palm Garden for Ann Garrison's Dance Recital, May 15.

●

Gladys Englander, former captain of Chester Hale girls and associate dance director of Alan Foster girls in Billy Rose's *Jumbo* in New York and Texas, has settled in New York City, where she recently opened her own school.

●

Ned Wayburn's annual summer Children's Recital and Student Revue will be given at the Heckscher Theatre this year, and will consist of three hundred children and two hundred and fifty adult students in two separate programs. Both performances will be staged in accordance with professional Broadway musical comedy production standards, since Mr. Wayburn is a veteran theatrical producer. Singing, dancing and dramatic numbers will be featured on both programs, with both amateur and professional students taking part in the shows.

●

Annette Van Dyke announces that in addition to the special summer course she is conducting for teachers who wish to learn how to routine their own dances, her staff of teachers for the summer will include Peggy Cornell, musical comedy star, teaching tap and musical comedy; Chiquita Casella, Spanish concert dancer, teaching Spanish dances and courses in ballet, modern and ballroom. Miss Van Dyke herself will be a member of the D. M. A. Normal School staff at Washington.

●

Evidence of the widespread attention which Albert Butler's ideas of balance in ballroom dancing has attracted is seen in his engagement by the Hotel Pierre to demonstrate his theories of distributed body balance and their relation to grace and enjoyment in social dancing.

For a period of six Tuesdays, which began May 25, Mr. Butler has conducted these evenings. The guests of the Pierre Roof have joined him on the floor to participate in these demonstrations, which have met with unquestioned enthusiasm and success.

●

Dorothy E. Kaiser presented her pupils in a recital at the Brooklyn Academy of Music, June 4. Miss Kaiser's pupils were seen in a new ballet, book and choreography by their teacher.

●

Don Le Blanc, popular Manhattan ballroom teacher and member of the D. T. B. A. faculty for 1937, announces his removal to the DeSylva Studios in the WMCA Building.

●

Donald Sawyer reports that Jerry Carter and Carolyn Gray are taking routines from him.

● LONG ISLAND CITY, N. Y.—Lucretia Craig presented her "Seventh Crop of Wild Oats" in a Dance Display, June 6 at the Lyceum Theatre, with Roslyn Wells and Rowan Tudor. Many theatrical people were in the audience, including Mr. Daniel Frohman, Mr. Russell Janney, Dewey Barto (of the team of Barto and Mann), Estelle Penning, Arnold Grazer and Sam Samuels.

● SYRACUSE, N. Y.—Sonya Marens has been chosen as dancing teacher for the Highfields Camp for Girls, at Alford Lake in East Union, Maine. Miss Marens has formed a Mothers Club in conjunction with her studio and at their closing meeting and banquet, June 16, she addressed them on the career of Eleanor Powell.

● HARTFORD, Conn. — The Dancing Teachers' Club of Connecticut, Inc., has been fortunate in securing a distinguished faculty for their one-day Open Session, September 19. Jack Manning will teach tap, Dorothie Littlefield is in charge of ballet, and Donald Sawyer will teach ballroom dancing. This session, which promises to be a most interesting one, will be held at the Hartford Women's Club.

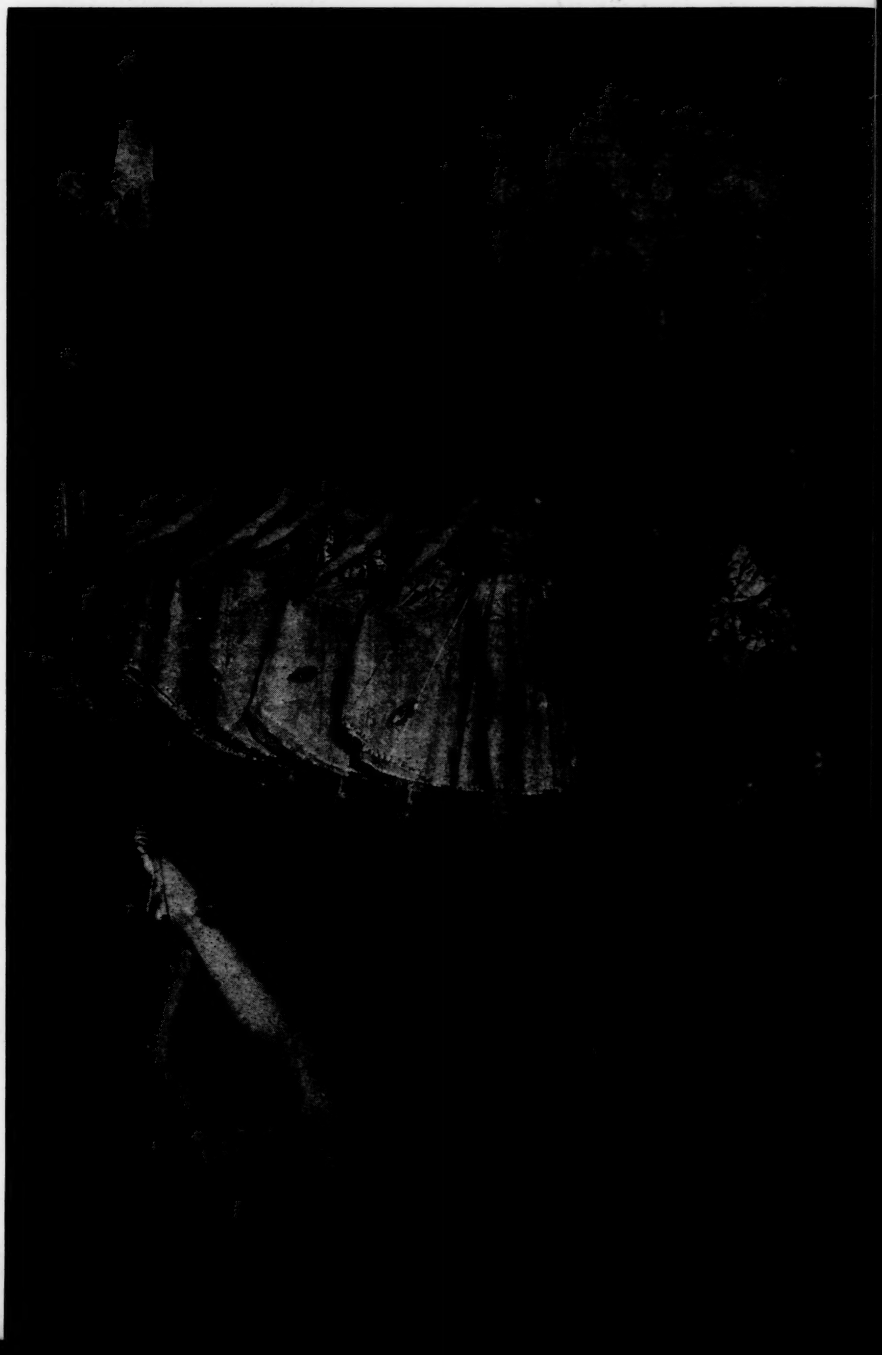
● WALTHAM, Mass.—Helen M. Whitten and her pupils appeared in a series of original dance creations, May 27. The program included some unusual and spectacular numbers.

● LEWISTON, Maine—The Evelyn Dyer School was busy with recitals during May, having presentations the 17th, 20th and 24th. Miss Dyer has taken over the school of the late Mr. St. Pierre, and has been appointed to the faculty of the New England Music Camps

Top, left to right—MARGARET ANN SPEER, *pupil of Lucile Brown, El Dorado, Ark.; Toe Ballet Classique by (left to right)* BETTY JEAN LOHR, JULIA LANE, LOUISE HARRINGTON, MARGARET BARTHOLOMEW, CHARLOTTE ANN YORK, LOIS PENN, HELEN SEMPREZ, MOLLY GERHART, CHARLOTTE YOKUM, BETTY LEW LISHER, MARY ELLEN DE MARO, *pupils of Iindenwood College, St. Charles Mo.*

Second row, left to right—"Kettenring Kett-ettes" BERNICE O'CONNOR, BARBARA DUNLOP, JANET KAVERICK, SHIRLEY LINES, FERN CARSTENS, FLORENCE WEHRLE, RUTH WEIS *and* ALBERTA SNYDER, *pupils of Clara Kettenring of Maplewood, N. J.;* PATSY ANN JACOBSEN, *four-year-old pupil of Cortissoz School in Philadelphia, Pa.*

Lower left—VIRGINIA ANN TITUS, *pupil of Pauline Kirkpatrick of Nashville, Tenn.; Insert*—SONNY *and* HELEN, *pupils of Roth and Berdum, Detroit, Mich.*



in connection with an Operetta Production course given this year.

●

Ronald King, formerly of the dance team of King, King and King, has left the stage, to open a dancing school in Montclair, N. J.

● MONTCLAIR, N. J.—The dance recital of the Ruth Wilson School took the form of a "May Day in the Park." It was given at the Montclair High School recently.

● MORRIS PLAINS, N. J.—June-Lee Woodcock composed the choreography of all the ballets in her annual recital, which was held at the Borough High School, May 22. The program included several numbers by Miss Woodcock herself.

● NEWARK, N. J.—Edna Rothard Passapae held a recital at the Y. W. C. A.'s Sayre Hall, May 15, in which her Newark classes participated.

● SOUTH ORANGE, N. J.—Leona Turner presented her tenth annual musical review at Columbia High School, May 21. The *Hi-Spots* from each of her preceding shows comprised the first nine acts of the performance. According to the local newspapers, a host of celebrities were in the audience, including Major Edward F. Bowes, conductor of the famous Amateur Hour; Jack Manning, well-known New York tap-dancing instructor; Carl Landt, of the Landt Trio and White; and Jean Madden, Warner Brothers singer.

● ATLANTIC CITY, N. J.—Elizabeth Durell of this city employed six characterizations, called *Les Six Danseuses,* in her recital at St. Mary's Hall, Burlington, recently.

●

The Cortissoz School of Philadelphia held a *Dance Kaleidoscope* recital, June 5, at the Playps and Players Theatre, composed of "views" of various dances.

● PITTSBURGH, Pa.—Martha Rose used 213 pupils in the cast of her Dance Revue at the Nixon Theatre recently. Miss Agnes Fohner and Miss Rita Jackson, both members of the D. M. of A., took part in the show.

● PALM BEACH, Fla.—The Chalfonte Studio's seventh annual revue was held May 14 in West Palm Beach, under the direction of Reba and Inez Chalfonte. The Chalfonte sisters, former vaudeville stars, used in this show the special scenery of their professional act.

● BETHLEHEM, Pa.—Marjorie Berlin Fink's recital, June 11, included some unusual numbers, featuring *Bluebeard* and *Midnight Sky.* The lobby display showed some pictures of some of the performers, done by W.P.A. art classes. A book-stand in the foyer sold THE AMERICAN DANCER, "Ballet Is Magic," by Walter Ware, and "The Story of The American Ballet," by Ruth Eleanor Howard.

● WASHINGTON, D. C.—Through Mrs. Montie Beach, president of the D. M. of A., American dancing teachers have been invited to attend the University Summer Courses in Belgian Art and Culture, to be given in Belgium during this summer under the auspices of the Belgian Ministry of Public Instruction. This educational trip is for American teachers only, giving them opportunity for recreation, study and rest.

●

The Lisa Gardiner School of Washington, D. C., will give a repeat concert at Onteora Park in July and perform at the Sylvan Theatre in Washington, August 3. Miss Gardiner conducts her summer school in Acworth, New Hampshire.

● AUGUSTA, Ga.—The Bertram Studios did the entire production of the Y. M. H. A. second annual *Follies* May 27, including the book, wardrobe, lighting and scenery. Mr. Bert Bertram was director and Mrs. Bertram supervised dances and groupings.

● LOUISVILLE, Ky.—In spite of damage caused by the recent floods, the Freiberg School of Dancing reports that business is better than ever. Their annual Dance Revue, May 21, played to a capacity audience.

● CHATTANOOGA, Tenn.—The Modern Dance Club of the University of Chattanooga was featured in a program of modern dance interpretations at the opening of the Frye Institute recently. Miss Gene Carr and five other dancers participated in the body-building exhibitions on that occasion.

● TAMPA, Fla.—The McCord School employed the novel device of a Circus Ring in their recital last month and the audience seemed really to enjoy it.

●

Senia Solomonoff is creating two choreographies for the Federal Theatre in Tampa, Florida, one a *Dance of the Storm* and the other a dance pantomime of a bull fight.

● PAINESVILLE, Ohio—Bettie Kerr's annual dance recital this year was an original revue in which Miss Kerr danced with her pupils.

● CINCINNATI, Ohio—Hessler Studios presented their fifteenth annual Ballet Revue at the Taft, May 21, accompanied by a symphony orchestra, and met with great success.

● CLEVELAND, Ohio—The Tucker School of Expression held its commencement ceremony, June 16, at the Cleveland Museum of Art. Their production of *Pride and Prejudice* this season was extremely successful and they are planning summer stock work in the Berkshires.

● DAYTON, Ohio—Gretchen Keil's Studio will end the season with a *Dance Varieties* June 22 and 23, at the Dayton Institute. Miss Keil will leave from New York for Europe June 29, to study abroad during the summer and to attend the International Dance Congress in Paris.

● CHICAGO, Ill.—Rita Roper, official demonstrator for Bruce R. Bruce, was one of twenty-six finalists out of five thousand, in the acrobatic dancing division of the Chicago Charter Jubilee. Miss Roper also placed first in fancy diving at the Chicago Park's Inter-City Aquatic Meet.

● NILES CENTER, Ill.—Margot Koche was received enthusiastically when she presented her students in recital, June 5. It was repeated, June 12, at the Chicago Conservatory's Penthouse Theatre, where she conducts her Loop studio.

● ANTIGO, Wis.—Leonard Eken held the first dance recital since the opening of his new school, at the Eagles' Club, June 4, with a cast of eighty taking part in the production titled *Alice in Wonderland.* The best numbers from the recital were presented in a Kiddie Revue and Junior Follies at a local theatre, June 12.

● SAINT PAUL, Minn.—Laura Hoffoss designed the costumes for the Spring Dance Recital of her pupils at the John Marshall Junior High School, May 21.

● KANSAS CITY, Mo.—The Flaugh-Lewis School of Dancing, under the direction of Martha Flaugh and Robert Lewis, met with great success in the presentation of their production, *Heart's Desire,* May 15, at the Music Hall, Municipal Auditorium.

● DENVER, Colo.—Lillian Cushing is offering a six weeks Summer Course which, she believes, is both versatile and thorough.

●

Rosalie Lyga, who dances professionally as "Lega," finds it beneficial for teachers to do professional work from time to time, to keep in touch with public taste. She carries out her theory by conducting her own studio and, in addition, occasionally dancing in Agnes Jones' classes at Northwestern University.

● DALLAS, Texas—Virginia Self's eighth annual *Rhythm Review* at the McFarlin Memorial Auditorium, May 27, was a fast and entertaining show, according to all reports. Miss Self had previously scored a personal success in *The Shoestring Follies,* presented at the Dallas Little Theatre in a professional

From left to right—BOBBY MORRIS, *pupil of Miss Julia Gorman, Staten Island, N. Y.;* SHIRLEY HALEY, *pupil of Petere Villere, New Orleans, La.;* MISS GLADYS ENGLANDER, *former Roxyette and captain of Chester Hale girls, who conducts her own school in New York City;* EUGENE SCHIEL *and* SARA HALL, *pupils of Don Le Blanc, who danced for the D. T. B. A.*

production. Miss Self, as star of the revue, received excellent notices for her dancing in the show.

●

The Alumni Club of Sam Bernard's School presents an informal dance every Thursday evening, as well as other activities during the summer. Miss Louise Jones, a former student of the School, is now with Ernie Young's Revues on tour in Canada.

● FORT WORTH, Tex.—Alexander Oumansky, who staged many dances last year for the Texas Centennial, is now doing a revue called *Road to Rio,* to be featured in the Dallas Pan-American Exposition. Mr. Oumansky, who was well known as a ballet teacher in New York, is now located in Fort Worth.

●

June Brooks appeared as guest artist with the Symphony Orchestra here recently, dancing the march from the Nutcracker Suite. She will be prima ballerina in the Oumansky Ballet in Dallas.

●

● SANTA FE, N. M.—The spring performance of Helene Mareau's Studio of Dancing was repeated almost completely for St. Vincent's Orphanage, June 2.

● SEATTLE, Wash.—The Novikoff Russian-American Ballet School recently staged a large performance at the Civic Auditorium for the President's daughter, Mrs. Anna Roosevelt Boettiger, who is in charge of the Women's Department of a newspaper in the city.

● MONTREAL, Canada—Marjorie D. Livinson presented the Rialto Dance School, in cooperation with the various National Societies of Montreal, in a program of Folk Dances titled *A Dance Tour Around the World,* on Coronation Eve for the benefit of the Woman's General Hospital.

● GALVESTON, Tex.—The Godwin School presented *Varieties of 1937* with every type of dancing demonstrated by the pupils. Miss Bethany Roubion, a pupil of the Godwin School, was selected as Galveston's entry in the state-wide contest at the Frontier Fiesta in Fort Worth to choose Texas' sweetheart No. 1.

● HONOLULU, T. H.—Rose Marie, former student of Fanchon and Marco in Hollywood, is now teaching in the Milo Dance Studio here. Miss Marie has appeared in vaudeville all over the United States, and in several R. K. O. productions. Another addition to the staff of the Milo Studio is Annita Reyber, Honolulu hula dancer.

WEST COAST ITEMS
by DORATHI BOCK PIERRE

● LOS ANGELES, Calif.—The final awards for the dance division of the Southern California Festival of Allied Arts were made, May 14, by a committee consisting of Mrs. Kay Renard Sarecky, Wanda Grazer and Dorathi Bock Pierre of THE AMERICAN DANCER. Medals were given to both amateur and professional entrants.

●

Shirley Temple, the famous child motion-picture star, has been placed under the direction of Ernest Belcher for instruction in ballet. Darryl Zanuck, of Twentieth Century-Fox Film Corporation, has entrusted the future of the little actress's dancing to Mr. Belcher and his staff. Shirley is also being coached in tap dancing by Arthur Prince of the Belcher Studio.

The Belcher School specialized in stage exhibition team work, among its other forms of instruction. In order to avoid misunderstanding, Mr. Belcher wants it understood that he does not offer social or collegiate ballroom dancing, but restricts himself to strictly professional work.

●

The recent annual Indian Festival in the beautiful Palm Canyon of Palm Springs revived ancient dances of the Indian tribes of California, in a long and impressive program.

JUNE LEE WOODCOCK, *of Morris Plains, N. J., in "Hungarian Rhapsody" arranged for her by Veronine Vestoff*

●

Jeanne Tyler and Gower Champion, students of Ernest Belcher, are appearing in Boston with Eddie Duchin's orchestra and will shortly continue on tour with Guy Lombardo and his orchestra.

●

The Associated Dancing Teachers of Southern California will hold their Fifteenth Annual Convention in the Blossom Room of the Roosevelt Hotel in Hollywood, August 22, 23, 24 and 25. A faculty has been chosen, and several tours to the Hollywood studios and to other attractions have been planned by the association.

BILLY NEWSOME, JR., *son of the famous tap teacher of the same name*

●

The Lancashire Society here celebrated the British Coronation with a ball, at which was presented a special Coronation Ballet, created by Aida Broadbent.

● FRESNO, Calif.—Fresno State College held its annual dance concert May 25, a satire on college life under the direction of Marion Bigelow.

● SAN JOSE, Calif.—San Jose State College Orchesis Group presented its annual program recently with a cast of between forty and fifty young women. The group, instructed by Margaret Jewell, presented a subsequent program in the San Francisco Museum of Art.

● POMONA, Calif.—"Dance Objectives for the College Level" were discussed by the dance section of the Western Society of College Directors of Physical Education, in a meeting at Pomona College. Miss Margaret Jewell, of San Jose State College, led the panel.

● SAN FRANCISCO, Calif.—Evelyn Wenger and Eccleston Moran have announced the opening of a Studio of the Ballet in this city. Miss Wenger was formerly assistant to Adolph Bolm and studied at the San Francisco Opera Ballet School; Miss Moran was a pupil of Adolph Bolm and solo dancer with the San Francisco Opera Ballet.

●

Aaron Tomaroff, ballet master and former associate of Fokine and Bolm, is giving a pre-summer course at the McFarland-Joy Studios.

●

Welland Lathrop of the Cornish School will present a dance course at the Ann Mundstock Studio. Gerald Strang offers a course in music for dance accompaniment.

●

The third annual Dance Festival of the Dance Council of Northern California produced an American modern dance cycle, *Changing World—Illusions of a Better Life,* at the Curran Theatre in the early part of May.

● NOGALEZ, Ariz.—The Lynch Studio took an "Around the World Cruise" in its annual recital, June 2 and 3, at the Nogales Theatre. The students portrayed characteristic dances of various countries. Miss Rose Lynch did an Oriental Street Dance of India.

TEN YEARS AGO

From THE AMERICAN DANCER
July 1927

Perry Mansfield dancers, two companies of them, were playing the Loew circuit.

●

THE AMERICAN DANCER predicted a future for Viola Essen, then three years old, and a pupil of Breon and Darrow of Hollywood. She was known as little "B. B." of Radio Station KHJ. The "B. B.," an item in THE AMERICAN DANCER explained, was an abbreviation for Bulgarian Baby, an appellation given her when her parents arrived two years before, from Bulgaria.

●

Friends of Isadora Duncan launched a move to save her villa at Neuilly, near France, from the auctioneer's block. A plan was evolved whereby she could retain the villa for the remainder of her lifetime.

●

Enrico Cecchetti returned, at the age of seven-seven, to La Scala, his boyhood school in Milan, as ballet master.

D. M. of A. BULLETIN

(*Continued from page* 34)

Pasadena, Calif.; Cor Klinkert of Amsterdam, Holland. For exhibition ballroom dancing, Fred LeQuorne and Alberto Galo have been engaged to teach.

Tuesday afternoon there will be no dance instruction as the members will enjoy a sightseeing tour of Washington and a moonlight boat ride is planned for Tuesday evening. The steamer *City of Washington* has been exclusively chartered by the D. M. A. for this event. There will be ballroom instruction on Monday and Thursday evening. Wednesday evening will be Diplomatic Night with an entertainment presented by the AMERICAN DANCER. On Friday evening the annual banquet and ball will be held.

Our Foreign Guest Teachers

Gustav Holzer of Bremen, Germany, will arrive in New York, Friday, July 30, on the steamer *Hansa.* Mr. F. W. Kehl has been assigned the duty of meeting and greeting Mr. Holzer upon his arrival.

Cor Klinkert of Amsterdam, Holland, and his partner will arrive Monday, August 2, on the steamer *Normandie.*

Delegate Directors

Julia Mildred Harper will represent the Washington Club No. 17 as Delegate Director for the D. M. A., and Peter Villere of New Orleans will represent the Louisiana Association No. 6. Robert Lewis, Jr., president of the Heart of America Dance Association, No. 19, has been elected Delegate Director of their club. It was recently reported in the D. M. A. Bulletin that Doris Tower would represent the Boston Club this year. It is announced that William Murphy will again be Delegate Director for 1937 and that Mrs. Tower has been elected to represent the Boston Club for 1938.

California Asso. Teachers of Dancing

Club No. 13, California Association Teachers of Dancing, held their May meeting at the George Pring Studio. The outstanding feature of the day was the presence, as guest teacher, of Aron Tomaroff, who taught an inspiring ballet number. The members were more than delighted to have him. Charles Baker taught one of his clever tap routines. At the business meeting a law was passed requiring all members to charge at least fifty cents an hour for class lessons and to use caution in regard to advertising prices—or any other advertising which might be misleading. An added convention fee was also voted on. The coming convention in September promises to be a big event. A committee is already lining up an eminent faculty and there is great enthusiasm among the members. Mrs. Agnes Williams is publicity chairman.

Member Moves to California

Mary Belle Ingram, formerly of Oak Park, Illinois, has opened a new studio in the Rotunda of the Mission Inn, Riverside, California. Her studio address is 3616 Main Street, Riverside, Calif.

Heart of America Association

The Heart of America Dance Association held their May meeting at the Three Arts Studio operated by Gussie Rock and Rita Cooksey, Kansas City, Mo., Sunday, May 16. Edward H. Fish, Omaha, Neb., was admitted to membership.

Off to Europe

Dorothy Hallberg of Jersey City, who writes that she has changed her name to Dorothy Hall, sailed for Europe on the Aquitania May 12. Nan Heinrich of Rochester, N. Y., also sailed for Europe on the Bremen May 22. She plans to study in Germany, after which she will go to Switzerland, Italy, Austria and France and will return the latter part of September.

Newsette

Helena R. Jackson and Mrs. Nissen of Portland, Me., who conduct the Three Arts Studio, publish a monthly news bulletin from November to June called the *Three Arts Newsette.* It contains personals about their pupils, recital notices, studio news and commercial advertisements, etc.

Ends Cruise

S. Titchener Smith of Toronto ended his four-month cruise around the world at New York on May 14.

Texas Sweetheart

Besides having a Texas Sweetheart as president of the D. M. of A. (referring to Mrs. Montie Beach), another Texan has been selected in a state-wide contest for the title of Texas Sweetheart No. 1 at the Frontier Fiesta in Fort Worth. She is Betty Roubion, blonde and blue-eyed daughter of Mr. and Mrs. John B. Roubion of Galveston, and is a pupil of Miss Vida Godwin, Dean of Women for the D. M. of A. Miss Roubion, a student of the Ursuline Academy, was selected by three outstanding judges. Louise Mariquine, student of Leona Mellen's School of Dancing, was selected as alternate. Eight girls, students of various dancing schools, were entered in the contest. They first appeared in sport clothes, then they presented their dance specialty, and then in evening clothes. The selection was made at the Buccaneer Hotel.

May 22, representatives from cities in all parts of the state were given an audition by Billy Rose, director of the Casa Manana Revue at Fort Worth and the winner of the title, or Texas Sweetheart No. 1, will receive a featured role in the revue. All contestants will be eligible for roles whether they win the title, or Texas Sweetheart No. 1, will receive Marie McGuffin, Godwin School; Mary Virginia Collins, McGuffin School; Grace Daniels and Helen Kirk of Willit's School; and Jackie Hempel, Mellen School.

Brochure

Members of the D. M. A. and affiliated clubs will receive by the middle of June a very attractive D. M. of A. brochure. It will contain pictures of famous buildings at Washington, photographs of the officers and faculty and will be an elaborate souvenir phospectus.

●

Word has been received from Jack Bowman of Pittsburgh of the sudden death on June 12 of Miss Camille Carey, for the past ten years secretary of the Dancing Masters of Pittsburgh for the past ten years. Miss Carey had been slightly ill for the past six months but was believed to be recuperating and her death came as a distinct shock to her colleagues.

LEROY H. THAYER
School of Dancing
Ballroom and Exhibition
Ballet — Tap — Acrobatic
Summer Normal Course
1215 Connecticut Ave., Wash., D. C.

PHIL HAYDEN
Six Dupont Circle
Washington, D. C.

HEADQUARTERS
For the Convention of the D. M. A. Welcomes You
SPECIAL RATES
Single Rooms—$3.50, $4, $5
Double Rooms (double bed)—$5, $6, $7
Double Rooms (twin beds)—$6, $7, $8
All with Bath, of course.
Convention Weekly Rate (seven days)—$3 single. A special monthly rate also for Normal School Participants.
Write for Reservations
THE Mayflower WASHINGTON
R. L. POLLIO, *Manager*

Catherine Ballé
STUDIO OF DANCE
1341 Connecticut Ave., No. 7213, Washington, D.C.
Special Normal Course for Teachers
Tango — Rumba — Ballroom — Rhythm Posture
Studio available for practice and private work

CHARLES DEMMA
"TOPS IN TAP"
Teaching Material
Write or Phone for Appointment
1310 Massachusetts Ave. N.W.
MEtropolitan 0454

LISA GARDINER
Formerly of the Pavlowa Company
1708 S St., N. W. Washington, D. C.

Marion Durbrow Venable
Director of Dance Department
National Academy of Stage Training
1000 Connecticut Ave. Washington, D. C.

"The House of Service" Offers

Thanks

To Dancing Schools Everywhere!

We pause to express appreciation to the hundreds of dancing schools throughout America who helped make this the most successful season in Maharam history! The response to our offerings was a gratifying tribute to Maharam creativeness, conscientiousness and service. It was pleasant to receive so many expressions of approval from those who called upon us for costume sketches, fabrics and accessories. May your recital and the season just drawing to a close give you an equally great measure of satisfaction.

COMING TO NEW YORK?

Drop in Maharam's when in New York. It would give us pleasure to meet and greet you personally. At the same time we can help you plan in advance for the season to come.

MAHARAM
FABRIC CORPORATION.

"The House of Service"

130 West 46th Street, New York

CHICAGO — 6 E. LAKE STREET

CLEVELAND 2244 Rockwell Ave. | ST. LOUIS De Soto Hotel | DETROIT 1322 B'way | BOSTON Mass.

Decor for the Ballet

(*Continued from page* 16)

First, says Terechkovich, the music is submitted to him. He must allow for freedom of movement, for mood and tone of the ballet music. Next, the designer attends rehearsals in order to note the groupings of the dancers. He must observe the relations of various groups for practical purposes.

As he outlined his work further, it began to appear what a complicated process designing really is, if it is to be executed properly. This fact was emphasized when Terechkovich told of the tremendous amount of work which occurs in changing his original plans time and again. The properties, lights, general tone, in fact every other feature of the production causes change in the scenic work. When he had demonstrated these points, Terechkovich went even further in his main thesis. He insisted, "Not only should the designer be secondary, but his work is so dependent that it actually is secondary."

Many artists hand in their drawings and then are through. They take no further interest in the execution of their ideas. Mr. Terechkovich offered the ludicrous example of one who had done this and was astounded as well as horrified at the awful result, when his work was brought in contact with the lighting and other factors in the finished production.

Terechkovich says his work does not end when his designs have been drawn. Then a careful search begins for actual colors and materials. "There may be a hundred blacks and two hundred greens," the artist commented. And when one realizes that all this is carried on under Terechkovich's personal supervision, it may readily be seen why his success is so great.

When pressed for personal facts of interest, Terechkovich said that the artist who inspires him most is Picasso. His acquaintance with the American theatre has been largely what he saw in Paris. "Jazz seemed to be the distinguishing phase," was his amused conclusion.

Mr. Terechkovich said he sees a splendid future for the ballet in America. The reaction of the public as he senses it is salutary. There is a quality of youth in the American dance which impresses him. But Terechkovich has the firm conviction that the theatre and every phase of the theatrical art has its greatest opportunity in the Russia of today. And particularly is there a better chance for ballet in the Soviet Union.

He has several excellent reasons for this opinion. Needless to say, since they come from such an authority they are extremely worthy of consideration by those who have the interests of ballet at heart. First of all, Terechkovich states, the talent in Russia is so tremendous as to be almost traditional. In other words, it is part of the very life of the people. Then, as an outgrowth, the enthusiasm for ballet plays a great part for the public in general. Terchkovich points out that, "That art, like any other, can only function with encouragement." In recent years the public has been, more than ever, educated and stimulated to attend the theatre.

The principal virtue, however, which Mr. Terechkovich sees in the Russian field of opportunity is the assistance from governmental sources. This aid, he affirms, has had no example anywhere in the history of the world. There are inexhaustible sources in the Soviet Union, and everything is at the disposal of the artists.

All books and routines advertised on this page have been approved by THE AMERICAN DANCER INSTITUTE.

The American Dancer Institute

Reading for the Dancer

Third of a Series ORIENTAL

by DORATHI BOCK PIERRE

In searching for books on oriental dancing you will be first amazed at the great number which have some mention of this most ancient art, and then dismayed at the sketchiness of the material to be found in any one book.

Following the earliest primitives the oriental countries were the first to develop great cultures. The dance of the orientals, like that of all other races, first started as a religious expression and evolved from that point. In the orientals the dance of morals and manners was developed far beyond the primitive to a very highly stylized formal dance.

Books on the subject of all oriental arts were formerly written by travelers, often missionaries. Unfortunately few of them knew enough of dancing to write of it in an informative, intelligent manner; and lacking discernment wrote their few notes from a very prejudiced viewpoint. As a consequence the searcher after knowledge of the oriental dance must gather bits here and there.

The various travel magazines such as *Asia* and *National Geographic* have invaluable material, but it is tedious work finding what you want. If you do not know how to use the "Reader's Guide" ask your librarian to help you.

Sir James Frazer's *Golden Bough,* spoken of in a previous issue, has fine material on the oriental dance, as, too, the *Encyclopedia of Religion and Ethics.*

Those of you who read French should by all means read *Danseuses Cambogiennes Anciennes et Modernes,* by George Groslier, printed by the French Government, Paris, 1913. This will give you a wonderful composite picture of all oriental dancing girls, their life and work.

Dancing, Ancient and Modern, by Ethel L. Urlin, published in London, 1914, has a good chapter on the dance of China, Japan and India.

Studies in the Chinese Drama, by Kate Buss, published by the Four Seas Co., Boston, 1922, tells of the origin of Chinese dance; and shows that in China as in other oriental countries, dance and drama are synonymous.

BIBLIOGRAPHY OF DANCING, *by Paul Magriel, H. W. Wilson Co., New York.*

This bibliography is a comprehensive list of reference works, with foreword by John Martin, on all phases of the dance and its related arts, as music, decor, costumes, masques, mime and pantomime, illustrated by photostat reproductions of the title pages of some rare books on dancing. Libraries have been indicated where rare or out-of-print works may be consulted.

Although it has proved impossible to cover completely the vast literature on the subject, all reference books of major importance have been included under clearly subdivided headings, making the bibliography an asset to serious study of the dance.

TOMAROFF'S BOOKS AND DANCE ROUTINES

BY MAIL

Bk. 1—Body Building, Stretching, Limbering ..... $ .75
Bk. 2—Simple and Advanced Tumbling .75
Bk. 3—Taps, Musical Comedy, Charac. 1.20
Bk. 5—Arm Movements, Adagio Var.... 1.10
Bk. 6—Ballet Steps, Combinations..... 1.20
Bk. 7—Jumps, Leaps, Turns, Pirouettes.... .90
Bk. 8—Toe Steps, Combinations..... .90

☐ SET OF 7 — SALE PRICE $5.25

☐ DICTIONARY OF DANCING Reduced to $2.10

☐ NEW TAP TERMINOLOGY

154 TAP STEPS (Many New Terms)—$2.25

The following routines proved a success in my last Teaching Tour. Sold in sets only.

☐ 9 ROUTINES INCLUDING ELEMENTARY BALLROOM $5.00

1—Automatic Dolls (Novelty)
2—Beginners Buck (Simple)
3—Fado (Portuguese Dance)
4—Hungarian Dance (Character)
5—Rhythmic Buck (Intermediate)
6—Spanish Gypsy Dance
7—Tango Moderno (Modern)
8—Waltz Toe Variation
9—Whispering Flowers (Interp.)
10—Elementary Ballroom

Send cash (registered) or Money Order to

A. TOMAROFF

530—33rd Ave. San Francisco, Cal.

Manning Tap Numbers

TEACHERS SAY:

"Nothing Less Than Sensational!"

DICTATION—TAP DANCE PANTOMIME hit of my last Teaching Tour

Also

RHYTHM TIME, one of my best Rhythm Numbers. TRUCKIN', and a novelty version of Truckin' entitled TRUCKIN' THE TRAYS.

ALL FOUR NUMBERS, WHILE THEY LAST, $5.00

The following Tap Numbers sold in sets only

"SET C"—Ten Routines—$5.00

1—WASHBOARD RHYTHM (Novelty with washboard)
2—BANJO TAP (Novelty with trick banjos)
3—WHISK BROOM TAP (Novelty)
4—RUBBER-LEGS RHYTHM (Eccentric team)
5—FLASH RHYTHM (Advanced)
6—SLOW RHYTHM BUCK (Intermediate)
7—SOFT SHOE ROUTINE (Intermediate)
8—RHYTHM TAP (Intermediate)
9—BEGINNERS TAP ROUTINE
10—SOFT SHOE CANE DANCE

10 Routines—(incl. 7 Novelties)—$5

SET "B"

1—Hot Feet (Shoe Shine Novelty)
2—Tambourine Tap
3—Broom Dance
4—Shakin' the Shaker (Cocktail Shaker Novelty)
5—The Scratch (Eccentric Novelty)
6—Tap Dance Sitting Down (Line No.)
7—Semaphore Tap (Signal Flags)
8—Shim-Sham—Shimmy (Music. Com. Version)
9—Kiddie Taps (Children)
10—Advanced Rhythm (Professional)

Standard Terms Thoroughly Counted to Rhythm

10 ROUTINES—$5.00 SET A

BEGINNERS' WALTZ CLOG
BEGINNERS' BUCK DANCE ROUTINE
INTERMEDIATE BUCK ROUTINE
MILITARY TAP
INTERMEDIATE ECCENTRIC
MUSICAL COMEDY TAP
BEGINNERS' SOFT-SHOE
ADVANCED SYNCOPATED SOFT-SHOE
INTERMEDIATE RHYTHM
ADVANCED RHYTHM

JACK MANNING

Box 10,
The American Dancer, 250 W. 57th St., N. Y.

—Robert Hefftner—

Latest Novelty Ballroom Routines

The Weave—A new style for fast music.
The Savoy—Fast, tricky steps for Mod. Foxtrot.
The Metropolitan—A Novelty Swing Foxtrot.
The Lindy Hop—As danced in Harlem.

Price $1 each or 4 for $3

308 College Ave. Staten Island, N. Y.

Salvatore Capezio personally supervising the making of Capezio footwear.

CAPEZIO *invites you to see the* "WORKS"

If your summer wanderlust brings you to New York, be sure to include the Capezio factory in your tour of the city's high spots. We'll take great pleasure in showing you how Capezio dance slippers are made, the meticulous care and skill with which the special patented Capezio features are incorporated —all under the personal supervision of Salvatore Capezio. We will be delighted to discuss with you any problems or specific requirements in dance footwear equipment that you may have. Visit our retail stores, too—we've one in Chicago and Los Angeles, as well as in New York—and see pre-vues of the newest dance footwear and accessories, created by Capezio.

CAPEZIO

Main Office and Factory:
333 W. 52nd Street
New York City

New York Store:
229 W. 52nd Street
Just off Broadway

Chicago Store:
159 N. State Street
5th Floor

Los Angeles Store:
Warner Bros. Theatre Bldg.
411 W. 7th at Hill Street

AGENCIES IN PRINCIPAL CITIES

Americans in Paris

(*Continued from page* 19)

when we got up to dance. During one of the numbers the boat gave a terrific lurch and the entire company were thrown not only upon the floor but entirely across it. By that time we all felt that we knew the passengers and looked upon them as old friends so nobody was the least bit embarrassed over the mishap.

The next morning we landed at Plymouth just eight hours from Havre. Seeming to forget the marvelous things we had in store for us when we set our feet on French soil, there were dejected faces aplenty when we "took to land." At Havre we spent an hour and a half in the customs where they examined our baggage, and then boarding the boat-train for Paris, we arrived there around 11:30 P.M.

The reception at the train in Paris was one of the most thrilling moments of the trip so far. Everyone was there. Beaudu, the French dance critic; Arnold Meckel, our company manager; Nadja; Egorova; and what looked like all the photographers in Europe. Catherine was presented with a magnificent bouquet of flowers. After much confusion, interviews and posing for photographers, we finally located our baggage and boarded three busses which took us to our hotel.

After getting our bags into our hotel rooms, the first thing we all did was to make a dash for a sidewalk cafe. Of course we had seen them in New York, but never the real McCoy, so to speak. And you should have seen some of the kids trying to order! The boat menus were in French *and* English, but in Paris they are entirely in French. Another thing that stumps us is the French money. None of us knew its value or how to use it. But we do think it is beautiful. (Reminds me of soap coupons.)

Paris seems to be nothing but a great series of cafes and balconies and the only thing that is cheap here is taxi fare. (Cigarettes are 50c per pack.) So we have spent much of our time riding around in cabs. By all standing up with our heads sticking through the open top we pile nine in at once and ride all over the city. It only costs us one franc apiece.

Now comes an account of *the most marvelous* thing that has happened to us (or probably ever will)! We were given a reception by the Archives Internationale de la Dance during which we were taken through a marvelous dance museum where we saw the most famous collection of dance relics in the world. Pavlova's *Swan* costume was there as well as various costumes once belonging to such artists as Nijinsky, Taglioni, Elssler, Grisi and Camargo. We also saw the original pencil manuscript of De Bussy's *Faune* and were introduced to many celebrities in the dance world. A program of Persian dances was given in our honor. And then the president of the Archives made a speech to Catherine, presenting her with the most coveted medal in the art world for her personal contribution to the dance in particular and art in general. The medal is known as the French Renaissance and only a few great people of the world have ever received it. Catherine acknowledged the gift with a speech whereby everyone in the place fell completely in love with her. Her French is so perfect and she looked beautiful! Mr. Meckel looked so proud of her and you can imagine how we, the members of the company who simply adore her, felt. Really, she is the *swellest* person in the world. And what an artist! You mark my word, if Americans ever come to love and appreciate the ballet as these Europeans do, it will come largely through the artistic efforts of Catherine Littlefield. Her great understanding and feeling for the art of the dance is so completely unselfish. And how she would love to see Americans *excel* in the dance! If America doesn't honor and revere her when we return just as the Europeans are now doing, there is no hope for artistic accomplishment in the United States.

Several nights ago we were taken to see the Blum Ballet de Monte Carlo give performances of *Carnival, Prince Igor, Les Elves* and *Scheherezade.* Nana Ruth Gollner (you remember, Annia Breyman's friend from Glendale, California) is the ballerina. I got several pictures of her and Eglevsky. We were also taken to see *Peer Gynt,* and it was marvelous. The next day I met the most sensational dancer in all Europe—Lucienne Lombol, the ballerina of the Paris Opera. Also met Mia Slavenska, who is a perfect technician and beautiful to look at. She is also at Egorova's. (Which reminds me that I haven't as yet mentioned the fact that we are having daily classes at Egorova's and they are truly inspiring.)

Nor is that the entire list of the celebrities we have seen and met. Yesterday while we were rehearsing who do you think walked down the aisle of the theatre? Michel Fokine! It was right in the middle of Catherine, Alexis and Dorathi's *pas de trois* from *Moment Romantique* by Chopin, and although he didn't say a word he seemed completely intrigued.

Yesterday morning (it seems like everything happened yesterday) a French broadcasting company set up microphones in the studio and Catherine talked. After that we broadcast a performance of *Barn Dance.* That is only one example of how enthusiastic everyone is over what Catherine is doing. Two representatives of foreign dance publications, London Dancing Times and Der Tanz, have been to see us, and I had a delightful conversation with the gentleman from the Times. He told me of having met you last year in New York. They both saw the company work and were highly enthusiastic. They all think Catherine is the eighth wonder of the world and say that they believe her grand ballerina style is comparable to that of Pavlova and Egorova. And truly they are right. Hers is *really* the grand style.

Looking back over this scribble, I can clearly see there is no coherence whatever, but I do hope that it has given you some idea of the magnificent trip that we are all having and of how much Catherine is doing for American ballet. Americans should be grateful to her forever.

That I miss THE AMERICAN DANCER goes without saying. Do give my best regards to all, including Albertina. It was so sweet of both of you to have come to the boat. The last thing I could see as we glided out into the river was your blue coat at the very end of the pier. It was one of the real thrills that I shall never forget. *That*—and Philip Leidy, standing all alone on the pier, smiling and waving to Catherine, Dorothie and Mrs. Littlefield, who had formed a little group under one of the lifeboats.

I can't wait for you to see my scrap-book when I return; there will be thousands of clippings and pictures. Every time we turn around, it seems, they snap us. Incidentally we have had several flattering offers for re-engagements. I will write you again as soon as we open. Catherine also sends her best. Do write me soon. As always,

Leonard Ware.

Hard Maple Tap Mat

Hard Maple has never been equaled as the only material for a clear tap and long wear. Hard Maple is demanded by professionals, leading dance schools, radio, and sound movies. Don't experiment. Get the best for the same as other inferior woods.

3 x 3 $3.60 3 x 5 $5.95

This is not to be confused with our home and studio practice roll up mat made in the finest oak.

2 x 4 $2.45 3 x 5 $4.95 3 x 6 $5.95

Scenery, props ,effects, sound sets, curtains, drums, for your recital — Sales — Rentals.

THEATRICAL PROPERTIES STUDIOS

320 W. 48th St., New York City Circle 6-0960

Send for Free Detailed Recital Folder.

Take a handy roll-up tap mat in one of our handy carriers with you on your vacation or convention trip.

KAMIN BOOKSHOP

1423 6th Ave., at 58th St., New York City

Circle 7-8393

Specializing in Books On the Dance

Open Evenings Dancers Come In and Browse

DANCE ROUTINES

By

FLORENCE ROGGE, *Ballet Director*

RADIO CITY MUSIC HALL

Write for Descriptive Circular

J. J. DICKMAN & CO.

101 West 57th St. New York, N. Y.

Illinois Theatrical Shoe Co.

INVITES

CONVENTION VISITORS—*Come in and inspect our new line of dancing footwear for the coming season. You will find our styles and prices an inspiration.*

15 EAST WASHINGTON ST. - - CHICAGO, ILL.

A DANCER'S DIARY

(*Continued from page* 17)

You're right, Marilla. But just the same whether they reach the top, the middle or struggle along at the bottom they have settled on some point within reach in the back of their minds and are at peace."

Marilla let out a loud chord on the piano and gave a succession of fine little runs.

"Well," Chichantinoff rose, smiling at me. "We shall expect you every day now without fail. Now, was it so bad?"

"No," I cried. "It was wonderful!"

Chichantino clicked his heels together, bowed again and walked out.

So, Diary, I passed the audition and almost feel as if I'd known Chichantinoff a long, long time. I could hardly wait to get home and tell "Bobbie."

"Bobbie" laughed and said she knew all the time I would get in. Then I met a young man named Trevis Colter. He was all dressed up in blue overalls and a red bandanna around his neck and had come to take "Bobbie" to the American Dancing Group she'd told me about last week.

"Come on," ordered "Bobbie." "Get into any old thing you have and some sneakers."

"Am I butting in?" I asked.

"Everyone in the Group just feels they're with everyone else." I put on an old skirt I'd brought down to clean the room in, and a shirt top.

We walked across Washington Square in the dusk, through mobs of running, talking people, babies and children, and somehow I felt so much at home. As if I was an independent, free soul, on my own, able to take care of myself, and that I was bound to make good through the love of my Mother and the friends I would certainly make here.

The gymnasium was crowded with all sorts of people in all sorts of costumes when we got there. They were all dancing to the most stirring music I'd ever heard. It just seemed to reach down inside of you and take your feet off the ground.

"Bobbie" passed me to Trevis and he took me out on the floor with rest.

Diary, this sort of dancing is thrilling! That's all I can describe it as, *thrilling!* First we did a Russian dance, then a Danish, then an American Kentucky running set, then a Swedish dance. One I could get and the other I had to stand out and watch. It was called the *Hambo,* and looked quite hard, but oh, so sweepy and graceful.

I don't know who I danced with, but they were all nice. Especially one thick-set man with a half-bald head. Every time I wanted to rest he would call out,

"Here, here, don't go giving up on this one!" and away we'd go again. It was something like flying through the air with your partner and yourself in perfect harmony with the music.

I met all sorts of people of different races and countries. They were so kind to me and, really, Diary, I was so sorry when they played a waltz and it ended I could have cried.

I must write home and ask Mother if she ever used to do hop-polka when she was a girl. Are they fun!

"Some men think dancing like this is sissy," Trevis explained on the way home. "But after they've had a try and they're still able to keep on their feet they rarely go in for any other kind of dancing. The music goes all through you, don't you think?"

So, Diary, I've had two wonderful experiences in one day. It's almost too much to hold in.

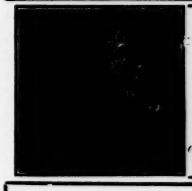
Tomorrow I start classes with Chichantinoff and I am fully resolved in my mind to take for a week, keep on at it, but go out and try to make my art *pay for itself.*

Goodnight, Diary, that last resolution Mother won't like a bit. But I am determined.

DORINA TEMPLETON

Theatrical Shoes
Everything for Your Recital Needs in Theatrical Footwear
PISONI THEATRICAL SHOE CO.
38-11 White Plains Ave. Bronx, N. Y.

Manko Fabrics Co.
105 West 44th St. N. Y. C.
OUR PRICES FOR COSTUME FABRICS are the lowest
Send For Free Catalogue



LONDON TAPS
"THE BEST"
Write for Circular
CAUGHEY BROS.
823 W. 45th St., N. Y. C.

BARNEY'S
DANCING FOOTWEAR
Send for Catalogue
249 West 42nd Street, New York City

CONVENTIONITES!!

ON Your Toes
Your Laurels
Your Guard
ON YOUR WAY with

Look for the ADVANCE THEATRICAL SHOE CO. *Display* at the Conventions

"Learn What Is New" from Today's Most Progressive Manufacturer of DANCE SHOES and ACCESSORIES

Leo for your success

Main Factory and Office: 169 N. State Street, CHICAGO
BRANCHES: 168 W. 46th Street, NEW YORK CITY
6412 Hollywood Blvd., HOLLYWOOD

The Newly Improved
CORRECTOE TOE SHOE
Is Ready For You!

Durable buck toe
Hand stitched sole
Best grade satin
Pink, black or white
$4.50
Ribbons free

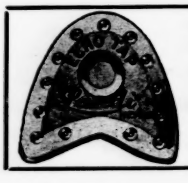
Write for free catalog

KLING'S THEATRICAL SHOE CO.
209 SOUTH STATE ST.
CHICAGO

"The Fastest Growing Theatrical Shoe Company"

KATE SHEA
Manufacturer of
Everything in Feathers
Also
Theatrical Supplies
Send for Free Catalogue
112 W. 44th St. N. Y. C.

TOE SHOES $2.95
KID BALLETS 1.85
SUEDE SANDALS ..... .75
Postage 15c
SCARPA
125 W. 45th Street New York City



The SOUND CARRIER
Echo Tap, 65c pair
Landi
147 W. 46 St., N.Y.C.

When Replying to Advertisers
Please Mention
THE AMERICAN DANCER

SEYMOUR FELIX

(Continued from page 15)

which he mapped out and rehearsed at home with his wife, grandmother and aunts as dancers. When he went to the first rehearsal every eye was watching him. He was nervous but he said nonchalantly that they would start with this particular number. The musical director refused to start with anything but the opening chorus. He had no idea for the opening chorus, and he could not think of one, but he could dance, so he had them play the music and he danced. He raved and tore his hair in spurious temperament, and finally got through the day with everyone seemingly impressed. They had rehearsed for two weeks when the play was called off because the "angel" withdrew his backing.

An agent told him Molly Williams, a famous burlesque star, wanted a better style of dancing for her new show. Felix did not want to do a burlesque show, but he was desperately in need of money. He went to see Miss Williams and her producer, and put on quite an act, assuring them they could not afford to pay him, and named a big price. He insisted also that his name would have to be kept off the program, and they were so impressed that they agreed to everything he suggested.

That was really his first show, and he put it on in a little back room of a Brooklyn saloon. Although it was burlesque and his name did not appear on the program, it did him a great deal of good. Gene Bedeni saw the show, found out who directed the numbers and got Felix to direct the numbers for his show *Chuckles,* starring Clark and McCullough. This show was such a great success that C. B. Cochrane signed Felix to direct a show for him at Oxford Gardens, London.

From that time fortune smiled upon Felix. He came back to America and signed a contract with the Shuberts. He had just completed *Whoopee* for Ziegfeld when he signed with Fox for three years for his first pictures. He went from pictures to the stage, directing both with equal success. He is now freelancing and likes it much better, because in this way it is possible for him to choose what he wishes to do.

He cannot find praise enough for his wife who first urged him to direct, for without her encouragement and continued help he might have stayed a "small-time hoofer." His daughter is now sixteen and wants a theatrical career, which he does not oppose.

As to the future and requirements of dancers in pictures, Mr. Felix decries the modern tendency to dance with an expressionless, mask-like face:

"Dance begins with the face! No matter how great the dance or the steps, it's the face that puts it over. Every great dancer has ability, technique, but you remember also his or her expressive face. If you ever saw Isadora Duncan or Pavlowa, you will recall that every movement was mirrored by an expression. Look today at Bill Robinson. There are other dancers who dance as well if only steps are considered, but he points his steps by an expressive face, and that is what sets him apart and above the others.

"Any dancer today who aspires to a motion-picture career should not believe because he can do a great dance step that he has a picture future; he must also be able to act. There are thousands of good dancers to be had, but their failure is due to too limited ability. Every dancer for pictures should know ballet, tap and eccentric dancing, and be able to act."

I was surprised at his mentioning ballet, for he had been an eccentric dancer and had no ballet training, so I mentioned the fact. His answer was, "Yes, and I regret that lack. Today dancing has advanced. There is no longer the stigma which used to attach to male dancers, and there is greater competition. Successful dancers in pictures may have special tricks, or ability in some special field, but every one of them depends upon ballet for grace and style and foundation In Walter Wanger's *Vogues of* 1938 I have two wonderful dancers who illustrate this: George Tapps, who has been in some New York shows, does wonderful taps, but the feature which sets off his taps are his beautiful and startling ballet turns; and Gloria Gilbert, who does phenomenal pirouettes, the fastest in the world, so that she looks like a top spinning."

CLASSIFIED

POSITIONS WANTED

NATIONALLY KNOWN BALLET MASTER wants Saturday teaching position in New York or vicinity. Box 12, American Dancer.

TEACHERS WANTED

WANTED — TAP AND SPANISH TEACHERS for summer work—part time.
Prominent New York Studio
Box 118 THE AMERICAN DANCER

Refined and congenial, experienced in ballet, acrobatic and tap for established school. Start Sept. 1st. Marjorie Hall Studio of Dancing, 166 Market St., Lexington, Ky.

SUMMERTIME RECITAL SPECIALS
SAVE MONEY — BUY NOW
Fall Prices Will Be Higher!

On account of increase manufacturing cost a raise in prices is inevitable yet HOFFERT still offers their fine quality dance shoes and accessories at their usual low price. Be sure to write for the Hoffert New Illustrated Catalog today showing the low prices or order direct from this advertisement.

TAP SHOE
Outstanding value in a hand turned lightweight slipper designed especially for tap dancers. Includes a "Jack" Tone. Box FREE.
PATENT, $2.75
SATIN, $4.25

HOLLYWOOD TAP DANCE MAT
Here is the ideal Tap Dance Mat that solves the problem of where to dance at home; can be used anywhere—on the beach, in the house, on the lawn. Specially toned and treated to give the desired sound effect. Size 24" x 36"—several of these can be put together giving you greater dancing area. $1.00 (25c additional to cover Postage).
(DYEING FREE)
SILVER KID, $5

The special construction of this toe shoe molded by hand on the improved Italian last gives the dancer that soft feeling but firm support. Used by Opera Ballet dancers & students.

HOFFERT ITALIAN TOE DANCING SLIPPER
PINK, WHITE, BLACK, SATIN RIBBONS FREE
$3.95

IMMEDIATE ATTENTION GIVEN RUSH ORDERS FOR YOUR RECITAL
Detroit, Michigan Store, 33 John R Street

CHICAGO THEATRICAL SHOE CO.
159 North State St., Chicago Ill.